

BINGANG

March 1980



special features-Bing's Blue Deccas -
Alternate Takes-Cocoanut Grove Days
Bing as Will Rogers-Six Movie shorts
Red McKenzie-New Records, and More!

SUBSCRIPTION INFORMATION

Membership is Eight Dollars US (\$8.00) a year, including postage; however, foreign members are encouraged to include an additional Two Dollars (\$2.00) for air delivery, since surface mail is so slow, and in so many cases, so undependable.

Applications for new memberships, and all renewals, should be addressed CLUB CROSBY, POST OFFICE BOX 8283, SACRAMENTO, CALIFORNIA, 95818. Please have all checks, foreign money orders, and postal money orders made out to CLUB CROSBY only. Foreign members, be sure your remittances are stated in U. S. Dollars; checks and/or money orders issued in foreign denominations frequently result in a loss to the Club, not only from the exchange rates, but also by paying a fee for conversion to U. S. Dollars.

In the transition period, your new officers received ledger cards, representing only 60 members, with an assumption that the remaining members were paid up only through 1979. We have subsequently received payment for 1980 (and in many cases 1981) from members, but there are still many who, according to the records we have (or rather, the records we do not have!) who now owe for 1980. We hope not to send out reminders - they are unpleasant to send out, and surely are even more unpleasant to receive.

If you have any doubt about your current status, please write to us, tell us what you believe your status to be, and we will enter it accordingly on your ledger card.

Your new Secretary-Treasurer has established a detailed accounting system for all current and future receipts, and tight accounting should see us through, if those still owing remit. Unfortunately, it was necessary last year to dip into resources paid for 1980 memberships, to pay off 1979 obligations.

Be assured, those of you who paid in advance for 1981 - your 1981 money is set aside for 1981 publishing costs, and your club will endure. Our non-profit status, however, has never been less in question! (Our canny treasurer has all the 1981 money set aside in a club savings account, earning interest!)

We can guarantee two issues a year of BINGANG, and we shall strive for a third issue; failing that, a newsletter will be issued between issues of BINGANG.

A word of special thanks to all those of you who took up our offer of two years' membership for \$15.00. It gave us sufficient reserves, right now, to see us through until we could see our financial path clear. The special rate for two years is herewith withdrawn, its purpose served, and again, our thanks to those members who had 24 months of faith in us!

Pat asks that we express her regrets about the failure of the Club in the past to issue the promised newsletters to the members who remitted additional monies for them. Pat has suggested that she turn over such monies, to be credited against the accounts of those members who subscribed to the newsletters in good faith, same to be applied against the next subscription fee. Unless we hear to the contrary from you, this will be done.

Alston W. Sutton
President & Editor

Morton B. Miller
Secretary-Treasurer

BINGANG

Herbert J. Bootman
Vice-President

THE OFFICIAL PUBLICATION OF CLUB CROSBY

Volume XXXII No. 1

TABLE OF CONTENTS

The Editor's Pages.....	4, 5
Letters from PATRICIA E. SULLIVAN and PRISCILLA J. KOERNIG.....	6, 7
The SHIRLEY NAYLOR Report.....	8
A Tribute - by HERBERT J. BOOTMAN.....	9
Picture Stories - Tribute to BING CROSBY.....	10
Bing's Gone, But His Clambake Lives On -by JIM MURRAY.....	11
That's What We Like About Phil Harris -by ALAN MARSTON.....	12, 13
The Red McKenzie Story: Did He Influence Bing's Style? by MORTON B. MILLER.....	14--16
A Letter From Down Under: All About Six Movie Shorts by GORDON A. WALL.....	17, 18
Kenny Allen Remembers Cocanut Grove, and Bing, Too! interview conducted by VERNON WESLEY TAYLOR	19--23
Bing's Blue Label Deccas - by WAYNE L. MARTIN.....	23--30
I Didn't Know That! Movie Clues in Sheet Music.....	31, 32
Around The World Looking For Bing - by JAMES A. SAUKAS.....	33
Alternate Takes - by GORDON VOGT.....	34--36
Book Review.....	37
Will Rogers and Bing As Each Other - by GEORGE BENTLEY.....	38--40
Off The Record - A Look At Some Recent Releases.....	41--43
Collecting Bing - Wants And Disposals.....	44, 45
Readers' Letters.....	46, 47
The Crosby Mart.....	48, 49
Meet The Staff And Writers.....	50

Cover Photo courtesy of member Bob Landry

NOTE: PLEASE ADDRESS ALL CORRESPONDENCE TO PO BOX 8283, SACRAMENTO, CA. 95818
ALSO, PLEASE MAKE OUT ALL CHECKS TO CLUB CROSBY, NOT TO AN OFFICER

wanted

Contributors who are willing to engage in long-range research relating to Bing and his contemporaries. We need stories for future issues, and now is the time to let us know what you can contribute, and just when!

EDITOR'S PAGES

You have written in hundreds of letters since receiving the Newsletter of December 11, 1979, which told of the end of a decade - Pat's and Priscilla's retirement from the helm of Club Crosby and its magazine, BINGANG. There probably never has been such a genuine and universal outpouring of affection, evidencing a real appreciation for all that they have done for the Club and its members. In another section of BINGANG, Herb Bootman has offered a tribute to them both; all I can add, is Thanks! And again, thanks!

It is to be hoped that you have been looking forward to this first edition of BINGANG since the big change-over. Preparing it has been a challenge, eased greatly by the unexpected assistance of members who volunteered, or at least willingly accepted assignments. Any credit, if credit is due this issue, must go to the writers - after all, an editor can't edit blank sheets of paper! Nearly every one of them volunteered their efforts - one grudgingly accepted an assignment - but all met their individual assignments, with one exception, who was forcibly dragged across the deadline! but with good copy.

A look at the contents should reassure you that there will be no wholesale, sweeping changes. Why tamper with a satisfactory formula? Actually, most changes will be noted to be in form, rather than in substance. You will note fewer newspaper reprints - many members wrote in, saying that details of the Pro-Am are read about in the papers, by the interested ones, as they happen; however, there may be retrospectives printed at the time of the Pro-Am, which won't be old hat by the time they get to us....." But we do have some newspaper offerings, even so.

In a way, this issue could have been assembled in response to Bob Machliss, president of the Victorian Bing Crosby Society, who wrote: "In your note to all members, you ask what we would like to see in BINGANG in the future. I, personally, would like to see reprints of early reviews of Bing - with Whiteman, the Rhythm Boys, in early movies, etc.also, I'd like to read informed articles by well known collectors on Bing's records, movies, etc. Finally, I would like some more factual information on Bing's life.....We have always supported the American Club down here and will..... do so in the future." Without meaning to, we have hewed fairly close to Bob's ideal.

We have had much correspondence since the first of the year on the general topic of whether Bing will be remembered properly, and whether other entertainers should be accorded consideration as a peer of the inimitable Bing. No unanimity will ever be reached on this subject, nor should it. One should dread a world in which, for lack of free choice, one would have to accept Bing (or any other worthy, for that matter) as the only one permitted to be considered great. Actually, Bing compares even more favorably, when the competition is moved real close to him. Live and let live could be a good motto! Besides, each of us has, by this time, settled this matter to his or her own satisfaction, and whatever else may be said to the contrary, Bing never sought to promote himself by running down a fellow entertainer.

There are also unsettling rumors around the country about proposed books in-the-writing, which might tarnish Bing's image somewhat. What Rubbish! First, no book has actually been published, nor will you find any direct quote from any of the proposed authors. Its fun to tilt at windmills, but don't you think we should wait and withhold our judgment, until something really is said? Unless, of course, one wants to take on the American Press for printing rumors, conjectures, and inferences. In the words of our neighbors to the south, "Yo No!"

While there is little likelihood that Club Crosby can or will undertake a complete Crosby Discography, we have started on an important segment in this issue - Bing's Blue Deccas. Wayne L. Martin has properly zeroed in on the Deccas first, since they are still, comparatively speaking, readily available, but not fully explored. Unless you own a copy of the old Mello booklet, none of the current discographies or "mini-discographies" gives you much help in lining up your Deccas in chronological order. Then, when you find that the same number was reissued, but with a differing reverse side, this further complicates your collecting life. Wayne's article and discography should help you get a real start in organizing, and further appreciating, your old Blues. Don't tear up your BINGANG to have the pages readily available to your record file - we will reprint the Discography and mail you a copy postpaid for 75¢.

Wayne's article even gets into the matter of "alternate takes", and opens the door for Gordon Vogt's fine start on the study of the subject. You will recall in a past BINGANG, Colin Pugh of England asked for assistance in his own study of alternate masters. The fact that two studies are under way should offer encouragement to those of us who look forward to a report on the findings of these two studies. In the interim, those of you who read Gordon's article, and take the trouble to let him know of your own fund of knowledge on the subject, will do much to help increase the appreciation of Bing collections throughout the world. Be informed that for each 3 members BINGANG has in the 50 United States, there is another member overseas - and the overseas membership increases at an ever increasing rate.

We would like some feed back from the members about the changed type-size in this issue. By using smaller type, we have been able to give you the same amount of text in 50 pages that usually would take 72 pages. This not only saves in size (and thus, weight, and postage!) but it cuts down on the cost of printing. The only alternative, if the larger size type is used in the future, will be to cut down on the amount of material in each issue of BINGANG. If you compare this page and those of Time Magazine, you will find this isn't so small! Anyway, please write to let us know if you approve the changed look.

It is also the intent of your staff to utilize illustrations in future issues, to the maximum. This issue ran a little strong on text, so it was necessary to cut back on the pictures, but the next issue will allow for more planning time. And our plans are to increase the amount of original material to the full extent possible. This means that those storehouses of information amongst our many members must be shared! Response for this issue has been wonderful, and we even have a couple of fine first-person tales held aside for the next issue - but we need much, much more! If you have never tried your hand at writing articles, now is a good time to try! And if you are worried about style, spelling, typing, or set-up, provide us with the raw material and if it is at all usable, it will be fixed up for presentation. But, the important thing is, share your experiences and knowledge with your fellow members. There's an anxious audience awaiting your offerings!

It has been encouraging to receive helpful messages from our fellow clubs in Australia and in England, but the strongest letters of support come from the Bing Crosby Historical Society here in our own United States. The objectives of all our various clubs co-exist without any interference and there is no question of competition - that which strengthens one, strengthens all. Your staff encourages you to investigate the other clubs - they may have additional sources for satisfaction in your collecting and appreciation of music. Addresses are inside the back page, with pertinent membership information.

Here's a quote from a book that should set your collecting hearts seething with hopes that someday, somewhere, someone will come up with a new treasure in the way of historical Crosby recordings. The quote is from "George Gershwin: His Journey to Greatness", by David Ewen (1970)

"George and Ira worked on the Fox lot in the cottage formerly used by DeSylva, Brown and Henderson....The picture to which they were assigned was "Delicious" starring Janet Gaynor as a Scottish immigrant and Charles Farrell as a wealthy polo-playing Long Islander.Gershwin devoted seven weeks to writing his score....about half a dozen (songs) were used....Just before the Gershwins left Hollywood for New York, the head of Fox Studios asked Gershwin to find a singer with whom he could record all of the songs from the movie, to his own piano accompaniment. George selected the then still unknown Bing Crosby, a singer with the Paul Whiteman Orchestra. In one afternoon session they recorded all the songs, for which the studio paid Crosby \$50. Many years later (in 1945) while Ira Gershwin was working on the picture "Where Do We Go From Here", he casually mentioned these numbers from "Delicious" recorded by Crosby and George Gershwin. An intensive hunt throughout all the files and vaults of Fox failed to find these recordings."

Probably stashed away by one of the true appreciators of good music! It doesn't seem likely that the recordings were done away with; it makes fascinating day dreams to think of the possibility that someday, somehow, we may be able to purchase our own copy of this historic recording. But, in case the songs are never found, alas!

Have you ever wondered about the geographic spread of your Club? There are 16 States in which we don't have a single member! We have more members in Australia than we have in any State save California and/or New York. We have members in South America, throughout Europe, some in India, Japan, New Zealand, but none in Mexico! How do we go about increasing our over-all membership, and getting some large concentrations? We read with envy the reports from Australia of Dinners, special movies showings, and the same sort of thing goes on in England. Regional meetings here in the United States are few, and this is to be wondered at, for those in attendance of the meetings held all enjoy themselves thoroughly. As an afterthought, a much larger organization would also serve to alleviate our financial problems - the more copies of a magazine printed, the lower the unit cost becomes.

Elsewhere in this BINGANG, Jim Saukas writes of his experiences as a member of the U. S. Air Force, and looking for Bing records in all the glamorous cities of the world. He concludes that the best place to look is in your own home town, and then he gives some leads as to likely sources. We'd like to add a little comment of our own - if you have a good, reputable record dealer in your town, you could do worse than to cultivate him, cherish him, and keep him aware of your needs. The dealer has dozens of opportunities to pick up records while you are seeking one, and if he regards you as a serious collector, with defined wants, he'll be only too glad to help you. After all, it's how he makes his living!

There is much left unsaid in these pages, but it will have to wait until the next issue. Without your help, we can't do the job you want done here; how's about hearing from you?

PAT SULLIVAN

Al has asked me to write a final editorial for "Bingang." It won't be easy. Stepping down as president and editor of a club with which I've been affiliated since the late 40's generates mixed feelings - of sadness and joy. Sadness that my role will be less intense; joy that the club is stronger than at any time in its history, and shows promise of continuing that trend thanks to the dedication of Al, Herb, Mort, and the entire membership.

The theme I would like to stress in this personal farewell is that my club role is merely changing. I am still as wildly enthusiastic a Crosby aficionado and collector as I was as a young teenager when "Bingang" first arrived in the mail, and I was elated to learn that I was not as eccentric as my family was leading me to believe. Here was proof that the world contained other Bing enthusiasts who thought the sun rose and set on his life and music.

A lot of years have gone by since then, and I know the sun doesn't rise and set on Bing and his music, but the romance of the era lingers on, and I am grateful to have had a childhood hero who so grew in stature that I have been able to claim him as a hero of my adult years as well.

Club Crosby is a remarkable organization. Although informally structured, it has incredibly survived since 1936. This longevity is due to a band of very loyal fans and to the commitment shown to the club by Bing himself - and brother Larry Crosby - over the years. Their support and interest were remarkable ingredients, and I doubt that clubs for other celebrities have enjoyed the unique rapport which we enjoyed with our honorary president and honorary vice-president.

With both Bing and Larry gone, it is now up to us to keep the club going on Bing's behalf. As I've stated in the past, "Bingang" serves as a "house organ" for Bing's fans; a forum whereby the Crosby family of collectors can keep in touch, develop friendships, disseminate information, do research on Bing's career, and, in the process, perpetuate the memory who was America's foremost star.

As stated by William Holden, in the superb 2-hour TV documentary, "The Life and Legend of Bing Crosby,"-

"At one time Fortune magazine wrote 'Crosby is head man in every branch of American entertainment except side - walk magic. He's first in films, first on the air, first on phonograph records.' They may well have added: 'He was first in American hearts.' "

I think it is those of us who have a special knowledge of that career and large personal collections who have a special responsibility to Bing to see that all their knowledge and resources aren't wasted. For myself, I am working on a videography, a bibliography, and am interested in starting an oral history tape project. Now that the pressure of producing two journals a year has been removed, I feel I can contribute more, not less, to Crosbyana. Club Crosby has brought me lifetime friendships, and I have a strong commitment to its survival and growth. The more involved you become in it, the more value it will have for you in your own areas of collecting. During the transition period, I hope we will all reconfirm our loyalty and support for Bing's club.

At the close of the same two-hour television documentary mentioned earlier, the camera catches Bing as he finishes "White Christmas" and walks to the window to peer out at the falling snow. With Bing's back to the audience, William Holden closes the show with a simple and poignant statement: "From all of us, thank you, Bing."

I feel that by participating in Club Crosby, I can in some small way express my own gratitude to the man who started it all, and the people who continue supporting his memory through the club. So, I will be around. Thank you, Bing. Thank you, Club Crosby.

IN MEMORIAM - MRS. LILLIAN POTTER

NOV. 6, 1979

Lillian was one of the first people to write to me when I joined Club Crosby and, although we never met, our friendship persisted for over 30 years. She was a devoted member of Club Crosby since the 1940's.

When she moved into a convalescent hospital last year, I was not overly alarmed because her letters were cheerful, and she spoke enthusiastically of having a small tape recorder in her room and that her family was transferring her record collection to cassette for her. Even at the end, listening to Bing was one of her greatest joys.

In her last letter shortly before her death, she expressed concern that I might be pushing myself too hard with work, graduate school, the Club Crosby responsibilities, etc. No mention of her own problems! I was stunned to learn shortly thereafter that this kind, gentle woman is no longer with us. I am grateful to have been her friend and will miss her greatly. The club mourns the loss of a loyal member and Crosby fan, Mrs. Lillian Potter.

----- Pat Sullivan

Dear Fellow Club Members:

It is with deep regret that I discontinue as Vice President and Treasurer of Club Crosby.

I have been actively involved with the Club since 1970. Before that, I was West Coast Representative from 1957 to 1969. I became Vice President in 1971, President in 1971, and then per my own choice, back to Vice President in 1973 until the end of 1979.

My heart will always be with Club Crosby because it has been a big part of my life for 30 years.

Membership has grown tremendously, in the last nine years, most recently due to Ken Barnes mentioning our Club on Bing's last 2 L.P.s.

I especially want to thank Pat Sullivan for the tremendous job she has done editing the journal - all the numerous hours spent over the years, on past journals.

Thanks should also go (and in no particular order) to Cathie and Hobie Wilson, Les, Evelyn, Nancy and Mike Wilson, Larry and Ann Gunn, Frank and Louise Salas, Lu Montillion, and Walt and Doris Harper for their help over the past few years. I never could have managed to collate, staple, stuff and mail all those journals every six months, all by myself!

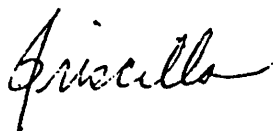
I've been privileged to know Bing, and have him call me by name. He was very appreciative of his fan club, and what we were doing. We've always been a non-profit making club - dues have been adjusted to costs of printing and postage, and we have tried to break even - but during low treasury times, Bing would send us a check occasionally to keep us going.

I also want to say special thanks to Rena Albanesi who has been involved with the Club for approximately 27 years. She was president before me, and is a very loyal member, who has done a lot for Club Crosby for so many years.

I also want to thank all the other loyal members throughout the years for all their support. I will continue to be thankful for your friendship.

Good luck to Al Sutton, Mort Miller, Herb Bootman, and the new regime. If I can be of help to you, I will be glad to try.

Sincerely,



LYRICAL ABOUT BING!

Readers of BINGANG are aware of the interest of your editor in collecting recordings of songs that mention Bing in the lyrics. To date, some 150-odd records have been noted, and tapes have been acquired of special songs sung on television programs - such as Dinah Shore's "When I Listen to Bing", and any number of Bob Hope efforts. A special category must be recognized, that of those records made of songs written after Bing's death - songs whose lyrics contain specific tributes to Bing.

The lyrics of several such songs have been printed in previous issues of BINGANG, and in an upcoming issue, we will identify the records by label name and number, so that those of you who might be interested in collecting some of them will have a guide as to which records to be looking for.

In a recent issue of BING, the journal of the International Crosby Circle, Crosby collector Dick Nettleton wrote an article telling of his own search for similar records. Just as we thought we had rounded up all (or at least, most all) of the "Bing Lyric" records, Dick and your editor both found that the field was still open - that we both had records the other hadn't heard of! So, the search goes on.

Friend Renée Barthere has just sent us a copy of a new record, "Guy Marchand," on the Barclay label, containing 9 songs by Guy Marchand. One song is "Mister Bing" and it provides a real pleasant listening experience, if your French is passing fair. And, we think this record puts us one up on Dick Nettleton!

Which leads up to a suggestion: Won't you please let us know of any record, new or old, which mentions Bing's name in the lyric? We shall let Dick and all other interested collectors know of any new comers, and we promise to acknowledge any and all reports of records. And to those, like friend Renée, who have provided such valuable assistance in the past, our sincere appreciation!!

SHIRLEY NAYLOR'S REPORT

THIS IS SHIRLEY NAYLOR AGAIN REPORTING FROM "DOWN UNDER." BINGANG arrived on the 9.1.80, and well worth the LONG WAIT. I was specially interested in "THE ROAD TO WASHINGTON" by Hobi Wilson, and "A VIEW FROM THE SOUTH: THE ROAD TO TACOMA AND SPOKANE (GONZAGA)" by Herb Bootman, and the thought kept running through my mind "Will I make it?", as that is what I want more than anything, as I mentioned in the last journal.

I received the NEWSLETTER from Pat and Al with the news of his succession as Club President, so would like to say " WELCOME TO THE THREE BOYS - THE NEWER FELLAHS!" (I wonder where I heard that!!) and WISH THEM ALL THE BEST. MY THANKS TO PAT AND PRISCILLA FOR THE WONDERFUL JOB THEY DID AND THE HIGH STANDARD OF BINGANG; they had a difficult time, so once again, THANKS, GIRLS.

I enjoyed the reproduced covers of the sheet music, and only wish they were in colour. I regret not buying the songs and music but at the time, one doesn't think. I do have "IRISH LULLABY", and Mary Brown sent me the original sheet music of "WHITE CHRISTMAS" rather battered as it was found in Auckland, N. Z. when a piano was moved in a hall. My Dad bought lots of sheet music when he was living with his Parents, as they had a piano, and 3 in the family could play, and I noticed lots of Bing songs amongst them, but of course I wasn't as keen as I am now. Also remember the "DONKEY SERENADE" by Allan Jones amongst it too. After my Grandparent's death it went to the dump.

Was thrilled to read that Phillip has started his own label "DIXIE LEE" and was recording Country and Western Songs - he has the voice for it. Will be looking forward to the March BINGANG with more info as I still collect discs of the four boys, so if anyone can help with them, or cassettes, I'd be very grateful.

Jimmy Johnson conducted an Auction in 1979 and I was lucky enough to win, or I should say, purchase Bing's Credit Card Wallet, and 2 of Gary's 45s that I didn't have, in perfect condition, the first time I have ever entered into one of those and then to HIT THE JACKPOT! I had a nice Christmas Card from Jimmy, and a beautiful photo of his wife with a cardboard Bing taken on a golf course and it looks so real, I wonder where he got it from?

At Christmas I had another wonderful surprise, I won the two-record set of "HOW THE WEST WAS WON", which was pressed in Japan, with Japanese Liner Notes, so will have to find an INTERPRETER so I can follow the story! THE VICTORIAN CROSBY CLUB had the draw - the more I play them, the more I like them, Bing was at his VERY BEST and it showed thru in his singing. Rosie Clooney was great too, and the backings SUPERB.

Well, this is my 31st year as a member of the Club and have seen quite a lot of changes. When I joined in 1949 Ruth Ness was President, followed by Virginia Keegan 1952-1954, Peggy Plaga 1954-1956, Joan Interrant 1956-1957, Rena Albanesi 1957-1969, no journal in 1970, Priscilla Koernig 1971, Pat Sullivan 1972-1979, and Al Sutton 1980. Our Australian Representatives were Barbara Woodfine (Dogget) 1948-1955, then Thelma Hardie of New Zealand in 1956, till her sudden passing in 1963; I took over, I think (isn't it dreadful) in 1965. The Crosby Boys had a Club which Priscilla Koernig founded with the help of Rosalee Coy (Steele). They went to all the Boy's shows - 1961 and folded in 1963 - I was the Australian Rep. Then, in 1956 Gary came out with Louis Armstrong, and was lucky enough to see him - had seats 4 rows from the stage, and as I remarked in my article in BINGANG of November 1956, my camera didn't get flashed like the bathing suit that didn't get wet. Then, in November 1965 Phillip came out for a season at the Chevron Hilton on Sydney, and then went to Melbourne (I didn't see him) and made a pilot for a TV series which didn't eventuate. Then the passing of Dixie, Bing's Dad, Mother, Larry, his remarriage, and then that fateful day October 14, 1977!

My first letter from Bing in January 1951 ended "Sincerely, Bing", and the others as "Ever, Bing". These, together with the letters from Kathryn and one from Larry, are in my Crosby Album. You may wonder why I wrote to Larry - well, it was in 1953 when Linny recorded "DEAR MISTER SANTA CLAUS", and "THAT'S WHAT I WANT FOR CHRISTMAS". I thought he might be able to tell me whether Festival would release it here, and after a lot of writing, they finally did, on a 78.

Well, my trip to the States is very much up in the AIR as I don't like the AFGHANISTAN ISSUE--- but have until the 21st of February to make up my mind - but time will tell, if I don't go now, it will be NEVER. I have been looking forward to seeing CROSBY COUNTRY for many MOONS.

Was very sad to hear from Mary Brown that she is bowing out of the Club, as she feels that she has been in long enough - she is and always will be a GREAT FAN OF BING'S - I will let her know what goes on from time to time.

This year I didn't receive a Christmas Card from Kathryn, but as we say "I HAD A WONDERFUL INNINGS", and those that I have I will cherish for ever.

Received some wonderful photos from Renee Chester of herself, Bob Hope, and the plaque at the Palladium.

I have made some wonderful Friends, and seem to make more each year. I have met Mary Brown, NZ, Gordon Wall, the Reades and Doug Black of South Australia, and Richard Pearson of the States, as well as writing to Pat, Priscilla, and Ken and lots of others.

UNTIL NEXT TIME, CHERRIO!!

A TRIBUTE

HERBERT J. BOOTMAN

At this significant juncture in the history of Club Crosby, let us pause and skim its long record. Also, let's toss laurels to the two remarkable ladies who held it together over the last ten years, overcoming handicaps of distance and very demanding careers. They have yielded leadership with relief, and yet with reluctance; the giving up of a way of life is a profound change!

Not that it's necessary to check the credentials of Pat and Priscilla, but let's take a moment to do just that - first of all, they were close friends to Bing, always publicly recognized and acknowledged. There are many taped interviews attesting to that. The countless hours they trudged Pebble Beach, the mountains of documentary photos - the rehearsals and broadcasts they attended - the shows at Laguna Honda - and then the final flurry of concerts during Bing's "demi-centennial!" They bird-dogged Bing everywhere.

In addition, they have had, and maintain, close ties with Kathryn Crosby and with the Crosby office in Hollywood. These contacts have been distinct assets to Club Crosby, and will be maintained and utilized.

Each of these ladies have a sizeable room bulging exclusively with Crosbyana. You name it - records, tapes, wall photos, scrapbooks, sheet music, personal letters from Bing and those closely associated with him, medals, statuettes, books, incredible souvenirs and knick-knacks - and they are constantly on the look-out for more! Their range of personal contacts covers the English-speaking world, and beyond. Remember the salad days when the pages of BINGANG were graced with tipped-in photos of Bing? Well, if you have copies of these earlier magazines, save them - there will be no more current candid photos of BING! - No more reminders that constant personal contact with Bing helped keep your Club going.

In a soon-coming issue of BINGANG, we hope to give a complete history of the Club, and those who guided it through its formative years. Pat and Priscilla both joined Club Crosby 30 years ago. They recall that Rena Albanesi became vice-president of the club in 1953, and rose to the presidency in February, 1957. She held this role through 1969, and during this period, it was mostly a single-handed operation, Rena doing the typing, editing, stencilling, mimeographing, collating, and mailing - the whole deal. Both Pat and Priscilla want the record to show that she is remembered for those long years of continuous, devoted effort.

In their early years in the Club, Pat was in charge of the "Pen Pal Page" (out of Milwaukee) and Priscilla was the West Coast Representative. Before this, the Club had been oriented to the East Coast. Priscilla rose to the vice-presidency in 1966.

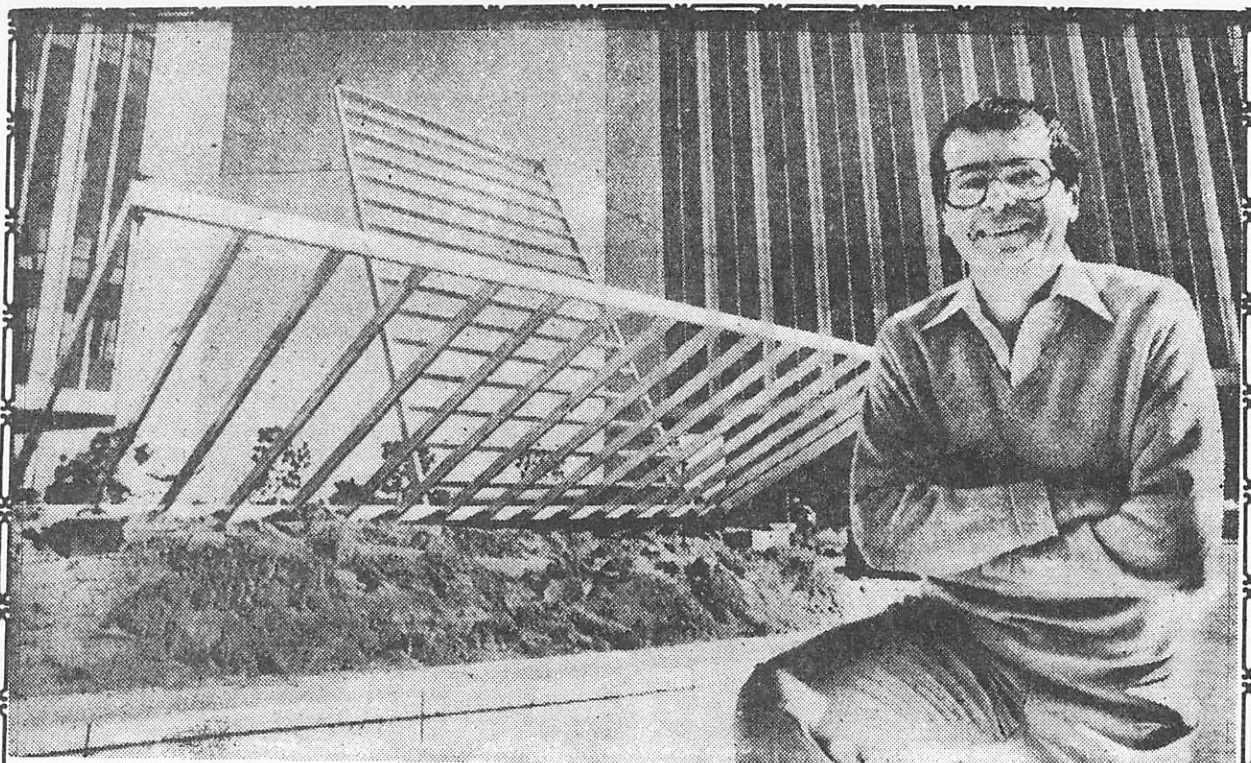
There was a lapse of Crosby activity in records and movies, and news items were scarce; no journals were published in 1970 as a result, and membership declined accordingly. Rena yielded the presidency to Priscilla, and Pat became vice-president at the same time. Then ensued a sharing of duties between them, with mail and telephone exchanges between Milwaukee and San Mateo rising appreciably! The first joint product was a 1971 journal, and they limped along for three years with a hand-cranked mimeograph machine. In 1973 they exchanged roles, but still continued to share the drudgery. Pause a moment, friends, and think of these years of dedication, lavished on an oh-so-slowly increasing membership!

In 1973 an arrangement was completed for the journal to be produced by xerox, thanks to the un-named official of a leading California financial firm. The arrangement even included collating and stapling! Our thanks to the official for allowing this delightful condition to continue for three years!

Then, membership started to climb from its low spot toward today's totals, and the bank could no longer handle the duplicating task, free or otherwise. Here is where the personal involvement of both girls and many near-by members, increased. Pat had in the meanwhile assumed her career within the State University system in California, so the long-distance problems, you might think, were over. Not So! California has as many miles north and south as three or four other states have east and west, and telephone and mail still had to be utilized for the club officers and the editor to get together. Arrangements were made for the journal to be printed, but to save money, the pages were received from the printer uncollated, and, of course, unstapled. The Club was fortunate in having dedicated members who would get together twice a year to collate, staple, address, and mail the journal. The Club is particularly indebted, (and in no particular order) to Cathy and Hobie Wilson, Les, Evelyn, Nancy and Mike Wilson, Larry and Ann Gunn, Frank and Louise Salas, Lu Montillion, and Walt and Doris Harper. It would have been impossible for the two girls, individually or collectively, to have done the job without the help of these volunteers.

Membership has continued to increase, even with Bing's death. The change of command is completed, but the devotion of all those who have gone before, who preserved a Club and a magazine for the current crew to carry on, will not go unrecognized, or unappreciated.

All good wishes to PATRICIA E. SULLIVAN! All good wishes to PRISCILLA J. KOERNIG! All good wishes to each and every member whose dedicated loyalty to an ideal has brought BINGANG to its 44th year!



Thurs., Dec. 6, 1979

San Francisco Chronicle

AP Wirephoto

Tribute to Bing Crosby

Paul Von Ringelheim showed off his new sculpture yesterday in the Century City entertainment center in Los Angeles. The arrangement in metal is titled,

'Going My Way.' The huge construction is being installed in a square of the center. The artist is supervising the installation.

Laguna Honda's Big Day



Phil Harris, at 73 still looking and sounding like he did 30 years ago, again carried on the tradition set by his good friend Bing Crosby and brought down the house as headliner for the annual Laguna Honda Hospital Christmas show yesterday at the home.



Bing's gone, but his clambake lives on

PEBBLE BEACH — October 14, 1977: Death, as it must to all men, came to Harry Lillis (Bing) Crosby

He died as he had done all things in life, effortlessly, with grace and dignity. And smiling. Bing Crosby never in his career violated the principle of empathy. There was never any strain evident in anything he did, whether it was hitting a note, hitting a golf ball, telling a joke or making a film. You were always comfortable watching him.

A hundred million Americans listened to Bing Crosby sing a song and they felt they could do it. I never knew a youngster on the block who didn't feel he was Bing Crosby in the shower.

You might watch another man stretch to hit a high note, and be all wrung out yourself for fear he might not make it. It was like watching a high-wire act. But Crosby's style was as natural as talking. "The Old Groaner," he called himself teasingly. He took himself seriously, but not his voice.

He was almost frighteningly bright. He loved words as well as he loved games. He played his vocabulary like a giant pipe organ, with never a wrong note. He was not pedantic, but words like "termagant" fell from his lips as easily as the one-syllable staples. And the words had a lilt all their own.

IRISH ON ONE SIDE of the family, descended from the Mayflower on the other, Bing was at ease on both sides of the tracks. He could wear a tuxedo or a pair of overalls with style and enthusiasm. He was not a man you clapped on the back. But neither did you have to wipe your feet before going in to see him.

Bing was a prodigious reader. The mail would unexpectedly include a literary tidbit from Bing from time to time, something he had picked up in a journal in France, Scotland, Hawaii or even New York. He understood writers' need to dabble in others' fine expression. I think if Bing Crosby could have been anything else in life, he would have been a playwright or a poet.

His athletic legacy was as bountiful as his theatrical. Bing was one of the first Hollywoodians to revel in sport. He started a racetrack, bought into the Pittsburgh Pirates, invested in prizefighters, but his great love and greatest contribution was golf.

He played the game with the same rhythm and style as he sang "Melancholy Baby." He was as much a natural on a green as on a stage.

HE INVENTED THE PRO-AM format, a system of play which took golf out of the Long Island-Hobe Sound set and the Philadelphia Main Line to where it could be popular with the masses.

It was Bing's love of the game which prompted him to invite a select gathering of golf professionals and Hollywood professionals to get together in a "clambake" at Rancho Santa Fe way back in 1937. It was, in those days, a tournament that was all 19th hole. Plus, that first year, it rained. The 36-hole event had to be cut by 18, and it was won by a little-known pro out of the woods of West Virginia, Samuel Jackson Snead.



Jim Murray

The tournament became a 54-holer and moved to the Carmel and Monterey area, and the glorious woods of 17-Mile Drive, the most impressive landfall and marriage of sea and mountain in all the world according to no less than Robert Louis Stevenson.

The "Crosby," as it came to be identified, became a 72-hole pro-am in which the most distinguished citizens in the U.S. clamored for invitations. To play in the Crosby was to arrive socially. Sometimes, 5,000 people hoped to receive one of the 150 or so invitations, and pulled strings, or rank, to get one. Presidents of the United States played with ballplayers, actors, singers, golfers and auto magnates.

AS A MONUMENT TO A MAN, it was hard to surpass. As a sporting event, it outdraws even the U.S. Open or Masters on TV.

It was not supposed to survive Bing, but it has. Two years ago, a search for a successor as host was launched, and the names of the biggest stars in show business were bandied about.

They canvassed song-and-dance men, comics, actors, athletes, tycoons and politicians, looking for the unique combination of ingredients that went into making up the special person Bing Crosby was. They were looking for a guy who could be as at home in a Mayflower Compact meeting as an all-night poker game — or a sand trap.

They never thought to look in Bing's locker. There they found a young man who learned the game at the knee of Bing Crosby himself. They were looking for Bing Crosby II and Bing had left him for them.

Bing not only communicated his love of golf to his son, Nathaniel Patrick, but Nathaniel loves it so well he proposes to make his living at it.

IF HE COULD SING, you couldn't clone a more perfect replica of Bing Crosby. It was sort of an audacious idea at the start, handing over an American tradition to a then 16-year-old. But as the pros soon found out, the same attitudes of poise, humor and intelligence found their way down the genes from father to son.

CALENDAR

THAT'S WHAT WE LIKE 'BOUT PHIL HARRIS

BY ALAN MARSTON

PALM SPRINGS—Phil Harris, who will be 75 in June, is still as Southern as hog jowl or turnip greens, and is the same bundle of energy, personality, delightful mannerisms, jive-talking, wise-guy, hard-drinking musician stereotype that he was when I first caught his action within the ornate confines of the famed Cocoanut Grove in the early '30s, and that he later portrayed so roguishly on Jack Benny's radio and TV shows.

He still has most of the celebrated, wavy hair, his baby-blues snap and sparkle as of yore, and the familiar, infectious grin continues to light up the worn, corrugated, Harris facade. He's a cheerful man, and his frequent chuckle, like his voice, has a rusty, rumbling sound.

He is obsessed by three things these days: He loves to play golf, to perform and to talk about himself, which he does easily, with total recall and at a speed faster than most people can think, and without pose or apology.

Harris hasn't been around publicly very much of late, but his irrepressible presence turns up occasionally on TV talk shows and on the late movies in old flicks like "Wabash Avenue" (1950), all got up in a belted-back coat and derby hat. He recently dominated an entertaining segment of "Fantasy Island" and most recently, provided the color(ful) coverage of the 38th annual Bing Crosby Pro-Am Pebble Beach golf tourney for CBS television, a chore, in years past, that Bing handled himself.

Harris was the logical replacement for Crosby, because he was the late singer's best friend. The two men had an extraordinary relationship. They spent more time together in the old days than most married people—on the golf course (a daily happening if the two were not bogged down with occupational duties), and on various sojourns (old-timers still talk of their legendary alcoholic consumption). Harris regarded Crosby as part friend, part brother, and Crosby in turn, happily demonstrated his fondness for Harris by treating him with affectionate jocularity.

Harris was the big Los Angeles excitement when I first stumbled onto the L.A. scene in 1932. The terrific fuss and ballyhoo heralded him as the greatest California discovery since Crosby attracted national attention a couple of years earlier.

Los Angeles was a fun place in those days, and although giant film factories seemed to be everywhere, it was an informal, leisure-oriented, almost Mediterranean civilization of utopian proportions with innumerable swimming pools, driveways, tennis courts, flashy cars and flashier platinum-blondes. The weather was usually balmy, the atmosphere free of pollutants, and the clear, evening air deliciously scented by night-blooming jasmine.

Motion pictures was entering the "Golden Age" and the movie-craze drew to Los Angeles not only thousands of attractive boys and girls bent on an acting career, but some of the finest bands in the land.

Success had come to Hollywood's famous quite suddenly, and might leave just as suddenly, so why not live for today? With



PHOTO BY MARY FRAMPTON

Phil Harris, shown in his Palm Springs office near a caricature of himself by Xavier Cugat, violinist in Harris' 1932 band.

six-figure salaries to back their demands for fun and frolic, the town was crawling with posh nightclubs, hotel supperclubs and lavish ballrooms.

Bands led by top bandleaders Abe Lyman and Gus Arnheim, who wrote songs like "I Cried for You" and "Sweet and Lovely" and who did much to enhance and further Crosby's career, were immensely popular. Jimmie Grier, Jan Garber (the Idol of the Air Lanes) and Ted Fio Rito, who later hired a pretty blonde girl singer named Betty Grable and who featured a funny bass player, Candy Candido, who did all sorts of tricks with his voice, always attracted huge throngs.

The great Isham Jones band invariably played to overcrowded dance floors while playing Jones' own compositions "It Had to Be You" and "You've Got Me Crying Again," sung by an elf of a vocalist named Eddie Stone.

They played in such long-forgotten

places like the Biltmore Hotel's Biltmore Bowl, the Rendezvous Ballroom in Balboa, the Palomar at 3rd and Vermont, the Casino on Catalina Island and the Aragon Ballroom at the far end of the Santa Monica pier where, on a warm night in a long-vanished summertime, with moonlight dappling the water the scuffling of feet on the dance-floor and the swelling brassiness of the band were heard by two young lovers on the sandy beach nearby as the sounds drifted in to mingle with the sound of the movement of the tide.

Hal Kemp played both hotels and ballrooms in and around the Los Angeles area (who can forget Skinnay Ennis' breathless vocals on "Got a Date With an Angel" and "Lamplight"). Ozzie Nelson's band was very big; his special treats were a pretty and charming girl who sang very well named Harriet Hilliard and a song called "It's Dark on Observatory Hill," which was ineffably haunting and probably always will be.

Movie star Evelyn Knapp's brother Orville was creating a large following with a colorful-sounding group at the Beverly Wilshire Hotel and the fabulous Louis Armstrong was "killing" them nightly out in Culver City at Frank Sebastian's Cotton Club, fronting Les Hite's inspired ensemble, which boasted among its personnel future jazz heavyweights Lionel Hampton, Marshall Royal and Lawrence Brown.

But the really big furor was Phil Harris at the "Grove."

With its papier-mache monkeys and silver lame palm trees, the Ambassador Hotel's Cocoanut Grove, more than any other hedonistic enterprise within memory encapsulated Los Angeles nightlife in the '30s. It featured a superb floorshow and two bands, the rhumba and tango music of Carlos Molinas' aggregation, and the star attraction, Harris and orchestra.

With his beguiling personality, his phenomenal showmanship, his raspy, novel vo-

Please Turn to Page 4

SUNDAY, MARCH 4, 1979

CALENDAR

PAGE 3

CALENDAR

MEMORIES OF PHIL HARRIS

Continued from Page 3
cais, delivered with an ease and joyousness, a band that could swing, gorgeous girl singer Leah Ray, who later married Sonny Werblin of New York Jets fame, and the mellifluous "Rose Room" (his theme-song), all wafting coast to coast via radio remotes, Harris did indeed become a national sensation.

Harris was, in those days, an anachronism: a star-attraction at a time when melodic singers like Crosby, Columbo, Morton Downey and Arthur Tracy, the Street Singer were the rage. By contrast, Harris was a throwback, a return to an unfashionable, half-talking manner of delivery that went back to Ted Lewis and Bert Williams.

He was an accidental singer; his principal interests were elsewhere. Recently, when asked how he happened to begin singing in front of a band, he said, "I used to clown around with the vocals when I was a kid in Nashville blowin' drums in a five-piece, high school Dixieland band. Later, out here, while I was knockin' myself out playin' drums up in the back row of Henry Halstead's band, I noticed that all the great lookin' chicks crowded around the handstand in front of a young, good-lookin' kid in the front row who played banjo . . . Hell, I had to do somethin' to get attention . . . I went to Halstead and he began givin' me the novelty tunes to do, and I've been movin' ever since . . . That banjo player, by the way, was Lew Ayres, who later became a movie star."

Like many others, the advent of the microphone made it possible for Harris to have a successful singing career without a voice. He is a first-rate microphone singer. He is also a first-rate jazz singer, who belongs up there with Louis Armstrong, Johnny Mercer and Jack Teagarden, and like them, has natural lagato phrasing and the split-second rhythmic know-how of moving the beat around at will that all good jazz singers have.

Harris discovered early and to his great surprise that it was his clowning and his delivery of a lyric more than his band's playing that was packing them in.

Harris got going early. Both parents were in Show Biz (his mother was a singer) and on the road a lot. Young Phil was raised by his grandparents on his mother's side in Linton, Ind. At a tender age he whittled a pair of drums out of a block of wood and would knock out licks on the backs of chairs, tabletops, or on anything that might be handy.

He got his first job as a professional drummer when he was 11 playing in Linton's only silent-movie theater for \$5 a week accompanying two elderly ladies who played piano and violin, respectively.

In 1916, he moved to Nashville, where his father had a steady job playing with a concert band. In high school, Phil and four classmates organized a Dixieland band. Its practitioners were untutored and certain only of the melodies they played and the spaces that had to be filled. The solos were usually limited to short breaks and occasional statements of melody, but the band caught on and became quite successful, playing all the big school events, picnics, dances, the town's social affairs, a summer vaudeville tour of the United States, and a lengthy stay at the Princess Theater in Honolulu.



Phil Harris, 1941, with then-wife-to-be Alice Faye, cheek to cheek at the Palladium.

By the time Harris was in his early 20s, he was well on his way. He had paid his dues via vaudeville and three top West Coast dance bands of the teens and '20s—Walter Krausgrill's, a big favorite around San Francisco; Henry Halstead's (his first record "Bull Frog Serenade" was made with Halstead), and along with Carol Lofner, he was co-leader of the highly successful Lofner-Harris band, which played most of the better hotels, nightclubs and ballrooms up and down the Coast (it was the Lofner-Harris band that opened the Rendezvous Ballroom in Balboa in 1929).

Harris made a slew of records with Halstead and the Lofner-Harris band, which put him squarely before the public and by the time he played the Coconut Grove, he was well known on the Pacific Coast.

The band that went into the Grove was largely the personnel of the Lofner-Harris band, Harris becoming the front man and dispensing his big grin while somebody else played drums. The success of the broadcasts from the "Grove" depended almost entirely on Harris, for he was never inaudible, and when he was "movin'" the band moved along with him.

His ad-libs became famous, spilling right out of the loudspeakers, and were addressed to his musicians, to singer Leah Ray, or to the subject of the song being played.

These aside utterances were the early beginnings of a wise-guy kind of dialogue that later made his performances on the Jack Benny show so mischievously delightful.

While still at the Grove he made a comedy short for RKO called "So This Is Harris." Colleagues who worked on the short

remember that it was "something special." Indeed, it was so special that it became the Academy Award winner in 1932-33. Immediately thereafter, he starred in a feature motion picture, again for RKO, called "Melody Cruise, which expanded many ideas that were used in the short.

Over the years Harris became a first-rate, all-around performer, one of a handful who touched all the bases, radio, records, movies, stage, nightclubs and television. And his voice became one of the most pervasive and familiar sounds in American life. His greeting of "Hiya, Jackson!" was greeted with anticipation and glee by millions of avid radio fans who listened regularly to the Jack Benny Show during the '30s and '40s.

Harris has two houses in the desert. He lives in one with Alice Faye, his wife of many years. The other house he uses as his office. On a recent Sunday afternoon, he sat in a director's chair in a large room of the office-house and talked about the house, his early life and his friend Bing Crosby.

The house is low and rambling, a sprawling, ranch-style affair located up in the mountains behind Palm Desert. The surrounding landscape is as it always was, mountainous, rocky, with patches of sand and clumps of vegetation indigenous to the desert.

He was in a benevolent mood, charming my wife with his naturalness and ease. He talked in a deep, soft monotone fretted by a Southern drawl, which fell somewhere between Linton and Nashville.

"This used to be Bul Morrow's house . . . He wrote for Jack Benny's and Bing's radio

shows. I was very fond of Bill and spent a lot of time here. When Bill died, I bought this place and made it my office. Bing and I bought 28 acres up here a long time ago . . . I still have my 10 acres; never did anything with them.

"Bing built four houses on his property and gave three of them away. He gave this one to Morrow. The house across the road he gave to Pete Petito, who managed Bing's four boys when they were singin'. The house you passed on the way up here Bing gave to his good friend Jimmy Van Heusen, the song writer. And he kept the big house for himself.

"The beauty of this place is the air, the quiet, the isolation, and all that land to roam in . . . I'm used to that from the fields and farms there were around Linton, Ind., where I was born and raised."

Phil's only instrument has been the drums, but he's always been crazy about the trombone. "Maybe that's why I dug Jack Teagarden so much . . . He was the best. Every note he blew came from the tucker. To stay on course, it's got to come from the tucker. All the worthwhile musicians and singers project from the tucker Como, Sinatra, Tony Bennett, Ella Bing.

"Man, that early Crosby was really somethin'. He touched you. I'll never forget the first time I heard him sing. He was workin' the old Montmartre on Hollywood Blvd. He was sully with the trio, the Rhythm Boys. He sang 'In Dreams I Kiss Your Hand, Madame,' and when he finished, you could hear a pin drop. I looked at my date and there were tears streamin' down her face. Some people say that Bing was a cold cat. If he was, I didn't know it. He cut a lot of people because he was a great judge of character. If he didn't dig you, splitsville. He was an extremely kind, generous guy who carried a lot of people. He was very religious. I think he built four or five churches, here and in Mexico . . . Bing dug people and he dug life . . . He had a great sense of humor and he laughed a lot . . . When I first got to know him, I knew I was dealing with a rare individual.

"A lot's been written about his lackadaisical approach. Nothin' could be further from the truth. He was deadly serious about his career and worked hard at it. He had a fantastic degree of concentration and energy. He carried every tune he ever heard around in his head. He was an intelligent, highly educated cat who could speak several languages fluently . . . And I don't ever remember him knockin' anybody . . . He was one of a kind . . . I miss him.

"I went back to the Coast and ran into my very good friends Mary and Jack Benny, whom I had known in New York. They invited me to dinner at the Trocadero and Jack asked me what I was doin'. I told him about the Burns and Allen show. He told me to relax, that he wanted me for his show, and I was hired."

Harris doesn't believe in time or age. He feels better today than he did 10 or 15 years ago. The word "retire" scares him. "When you've been around show business as long as I have, it's a lifetime proposition . . . A permanent marriage." His TV appearances, recording dates, various junkets around the country for this and that golf tournament, charity affairs and business interests keep him "movin'," but his main occupation these days is enjoying life, enjoying people, and there's certainly nothing wrong with that. □

Marston is a writer-critic living in Palm Springs.

JUST FRIENDS

Lyric by SAM M. LEWIS

Music by JOHN KLENNER



PREFACE

There we were - three students of the Crosby career, at peace with the world, our wives in affectionate toleration, letting us run on. Mort, the late-comer to the Club, pleased to meet one of the real "biggies" of Crosbyana, Gordon Wall of Australia. Gordon, on the other hand, recognizing Mort for the dedicated student of recorded music that he is, was giving out with all sorts of interesting material - anecdotes, analyses, tall tales, and the like. "Of course, you know that everyone has been overlooking one real influence on Bing's style," Gordon said. "I picked up a record of Red McKenzie's here in the States - his 78s are hard to get, and this is the first LP of his that I've seen." And then, he produced a record for us to play - "Just Friends." And we listened to Red sing; and we agreed that Gordon might have something.

That evening's pleasant informal get-together is long gone, but memories of our evening remain alive. Very much alive. Mort has been in pursuit of more McKenzie records, and entering into a longer, detailed study of Red's possible influence on Bing's style. But in the interim, here are some preliminary facts, resulting from Gordon's off-hand observation of a few months ago.

THE RED MCKENZIE STORY DID HE INFLUENCE BING'S STYLE?

MORTON B. MILLER

Prodigious amounts of copy have been written concerning Bing Crosby's influence on the popular male vocalists who achieved varying fame from the early nineteen-thirties to the advent of Rock and Roll some twenty years later. We know them: Russ Columbo, Dick Todd, Perry Como, Frank Sinatra, Dean Martin, Buddy Clark, to name a few, who developed their own individual singing styles with Bing as a point of reference.

In contrast, relatively little has been printed about those male recording artists of the 1920's who may have made an impression on a youthful Harry Lillis, then seeking to develop his own vocal identity.

Of course, Al Jolson comes to mind first. Bing on many an interview referred back to his boyhood admiration for the "You ain't heard nuthin' yet!" song stylist. The extroverted driving intensity in his song renditions, his magic rapport with an audience, were emulated, in one form or another, by many of the aspiring vocalists of the day. One would have to admit that there were certain instances in Bing's early attempts that could possibly be attributed to Jolson's influence. Bing, on the other hand, could never be accused of being a Jolson impressionist or imitator. His constant quest to try and experiment with new vocal techniques bear out this statement.

Some observers of the fervent musical years of the Roaring Twenties would single out Cliff Edwards, given the pseudonym "Ukulele Ike" by a frustrated bartender who couldn't think of his name, as a kind of trailblazing vocalist who might impress the likes of a group such as The Rhythm Boys. Edwards' uninhibited and original approach to singing, accompanied by a fine sense of rhythm, must have had a profound effect on Bing and his cohorts.

When one reviews the male vocalists who were the recording stars of the mid and late twenties, the names of Gene Austin, Nick Lucas, Rudy Vallee and Harry Richman come to the fore. What effect did they have on the emerging Crosby sound? Comparing their dissimilar singing styles, it becomes apparent that they contributed nothing of consequence to the Crosby style of delivering a song. Although it is possible that Bing may have enjoyed listening to them, they were not associated with the jazz movement. They were no more than passing ships in the night during his formative years.

Are there no others to choose from? Yes, there are a few and among them is William "Red" McKenzie. Who, you say? If you are a jazz buff of the twenties and thirties, then the name needs no introduction. In the event that you are not, this could very possibly be the first time you have seen the name in print.

Red McKenzie had a warm, sincere and husky style, slightly rough around the edges. A plaintive quality that combined with the prolonging of certain notes was a McKenzie trademark. Red was not gifted with Bing's vocal endowments. He maximized what he had been given, depending largely upon his sincerity in interpreting a lyric and his innate sense of rhythm and phrasing. If one expects to hear a Bing Crosby "sound-alike", then you are in for a big disappointment. But there are similarities other than the quality of the voices. Gordon Wall, the sage of Australian Crosbyana, firmly believes that McKenzie's phrasing impressed the fledgling song stylist from Spokane.

A number of chroniclers of the pre-Depression musical scene in the United States make note of Bing's regard for McKenzie. From "The Best of the Music Makers", written by George T. Simon, and published in 1979 by Doubleday, we read the following Bing Crosby quote: "As a kid, I had all the good phonograph records in town. I was strictly a follower of good jazz groups, like the Memphis Five and the Mound City Blue Blowers (which included Red McKenzie). My ambition was to be around those guys. I never wanted anything more than that." Author Simon continues, "So he (Bing) kept on singing, inspired by recordings of such idols as John McCormack, Al Jolson and Red McKenzie of the Mound City Blue Blowers."

William McKenzie was born just one year before the turn of this century, in the midwest city of St. Louis, Missouri. In his youth, he tried a stint as a jockey but he and the mounts he rode were not compatible, resulting in two broken arms, and an abrupt halt to a promising career. As a bell hop at the old Claridge Hotel, he wiled away many a lonely hour by producing music on a comb covered with tissue paper. Through constant experimentation, he began to approximate the sounds made by musical instruments. He became friends with another "pseudo-musician", Dick Selvin, who blew a mean kazoo. Selvin was acquainted with a red hot banjo player by the name of Jack Bland. They combined their somewhat unique talents and called themselves "The Mound City Blue Blowers".

THE RED MCKENZIE STORY

No doubt expecting rural "corn pone" music to come from the unlikely trio, listeners were astounded to hear something resembling genuine jazz. After listening to the many recordings made by the Mound City Blue Blowers, one is impressed with the genius of Red McKenzie using only tissue paper and comb. In later years, when he was joined by such jazz greats as Eddie Lang and Joe Venuti, Red's talents were no less diminished by their presence.

Isham Jones, one of the most famous orchestra leaders of the twenties, became a fan of the M.C.B.B. and convinced Brunswick Recording Company brass to make a recording of them in the year 1923. "Arkansas Blues" and "Blue Blues" became sensational hits, made a bundle of money for Brunswick, and brought fame to the group.

Eddie Lang joined the combo shortly after its success and was persuaded by McKenzie to switch from banjo to guitar. The rest is history. Lang was to become the greatest jazz virtuoso of that instrument and, later, Bing's personal accompanist. The Mound City Blue Blowers toured England during part of 1924 and 1925, with Eddie Lang in the entourage.

By the year 1927, the novelty of the group had diminished and its popularity waned. Red, who was now alternating between playing the comb and singing vocals, joined forces with a young and promising banjo player, named Eddie Condon. Gathering together a talented group of musicians, they recorded four sides for Okeh Records in Chicago: "Nobody's Sweetheart", "Liza" (Okeh 40971) and "Sugar", "China Boy" (Okeh 41011). These recordings became popularized as the "Chicago sound".

During the waning years of Prohibition, McKenzie and Condon went to New York to put together their own jazz group. Red took on most of the vocals during intervals when his sizzling comb was not featured. Their audiences in those days were the upper set who frequented the posh East Side Speakeasies.

In the Fall of 1931 and into the Spring of 1931, Red cut eight sides for Columbia Records. They were memorable and some of the best examples of his vocal style. The songs recorded were "Time on My Hands", "Just Friends", "I Found You", "Can't We Talk It Over", "Lovable", "Dream Sweetheart" and "I'm Sorry, Dear". Paul Whiteman, upon hearing Red's version of "Just Friends", hired him as a vocalist for his legendary orchestra. Some musical historians believe that Whiteman looked upon McKenzie as a replacement for the vocal slot vacated by Bing when he went on to greater things.

The next few years were lean ones. The Great Depression of 1929 still held sway and the basic necessities of life prevented most from purchasing phonograph records or frequenting expensive night clubs. Recording and club dates became few and far between. Then, after a dry period of a few years, the Swing craze came along and Red's career was revitalized. It was during these mid-thirties that Red sang on network radio in New York. He was the leader for some outstanding musical groups, working with such fine musicians as Joe Marsala, his old friend, Eddie Condon, and Bunny Berigan. Incidentally, Red sang "I Can't Get Started" with Berigan long before the tune became a hit.

Another important facet of Red's career during this period was his increasing reputation as a first rate booker of jazz sessions. He had a reputation for bringing together some of the most talented musicians in the nation. He was respected by musicians and public alike for his contributions to the development and appreciation of jazz as an art form.

Things slowed down again for Red in the late thirties and he returned to his home in St. Louis. Although he returned to New York in the forties, he was never able to make a comeback and recapture past fame and glory. The report is that ill health befell him and he died in New York on February 7, 1948, not yet fifty years of age.

A recent long-playing album, titled "Red McKenzie: Just Friends" has been issued by Emanon Records, 517 San Vicente Blvd., Santa Monica, California 90402. It contains good quality transfers of ten 1931-32 McKenzie ballads, in addition to a remarkable 15 minute NBC radio broadcast of 1936, which featured Red. This is the only LP album known to contain exclusively Red McKenzie vocals. Stan Wallman, who wrote the album cover biography, states: "After listening to these recordings, you could call Red the original 'Groaner'. Bing Crosby hadn't received that title yet. In fact, Crosby was a great admirer of Red's singing. I believe you can hear some of Bing's later phrasing in Red's singing. Red was an original and we don't have too many of those in these days. I heard Red McKenzie sing only one time, at Eddie Condon's old club in Greenwich Village, and I can still hear his voice in my head thirty years later. How many singers leave an impression like that?"

Just what effect did Red McKenzie have on Bing's vocal style? Was it negligible or substantial? Perhaps even Bing, himself, could not answer that question. This writer is about to embark on a song-by-song analysis of the approximately 100 recordings Bing made from 1926 through 1929. It is hoped some clues will emerge from this study. At any rate, it is enjoyable to listen to Red McKenzie sing and to contemplate how he may have inspired the most talented and beloved singer of popular songs the world has known.

A LETTER FROM DOWN UNDER !!



Every once-in-a-while, a person's luck is so much better than he has a right to hope for, and he has a chance to meet and become acquainted with someone like Gordon Wall. Known far and wide for the production of those elusive and rare "Crosbyana" recordings of hard-to-get Bing material, Gordon is hailed as the "Mahatma" of collectordom. Those lucky enough (and "lucky" is used here in its true, sincere sense) to have a few of Gordon's records on their shelves have gems not equalled elsewhere. But not only is he a source for rare records and even rarer unissued masters, he also is a surprise as to the extent of his knowledge when it comes to any facet of Bing's career. And he is an artist of no mean skill. Here is a self-portrait, sent ahead several years ago, so we might be able to identify him when we picked him up in San Francisco on the start of one of his early forays into the States.

Those of you who own "The Road to Hollywood", that fine English Bing Crosby movie book assembled by Fred Reynolds, Les Phythian, Bob Roberts, and lastly but by no means least, Ralph Harding, are aware of the fact that virtually nil is known about the Paramount film shorts which contained appearances by Bing. "Films In Review" magazine lists the titles "Please" and "Just An Echo" as from the "Hollywood On Parade" series, but nothing more; and the hardcover "The Films Of Bing Crosby", by Robert Bookbinder, lists but one appearance, with Gary Cooper. Well, the lack of knowledge about Bing's early movie shorts is at an end. Witness this letter from friend Gordon Wall, in which he reveals the content of not one, two, or three movie shorts, but SIX!!!!

Dear Alston:

Should you think the following information to be of interest to BINGANG readers, you are welcome - its sort of my contribution toward your new enterprise. Whilst in USA, many friends I met were most confused over the "Hollywood On Parade" film shorts. This came about partly because the shorts were so old, and partly from Paramount's confusing catalog system. They wanted a story line for each short - to add to the Reynolds book, or just because they were interested. I hope the story lines contained herein are good enough - Reynolds is really the man for the job.

Paramount put out two series, the first having order, or Production numbers "Z-2 series". Bing appeared in only one short of that series - i.e., "Z-2, no. 2", the second short of that series. This short opens with Harold Grayson and his orchestra playing the song "Hollywood On Parade". Stuart Erwin introduces Bing Crosby, who in turn introduces George Burns, of Burns and Allen, to the audience. Bing requests Burns to introduce him to Gracie; Burns calls her in to the scene, and Bing learns that she is married, and that her husband is none other than Burns himself. Bing then sings "Auf Wiedersehen". Stu Erwin then brings on comedians Oleson and Johnson, on the beach at Santa Monica where they are rehearsing their chorus of girls. Oleson stages a dancing, boxing match between two of the fair beauties, while Johnson amuses himself by burying a blonde girl in the sand. He gets Johnson to show him the "hidden treasure" and upon removing the sand, discovers instead of the buried blonde beauty, a dusky stranger who is very indignant at being disturbed! This short runs for 10 minutes.

Now the second series of "Hollywood On Parade" - Production number (catalog number) Z-3 - Bing appeared in three of this series.

Z-3, No. 1, "Hollywood On Parade": As the reel opens with the musical background "Hollywood On Parade", we see Eddie Borden as a Hollywood Postman (sorry! mail carrier!) with a thirst for a drink of beer. He first calls on Mr. and Mrs. Richard Arlen, delivers their mail, and sees the new Arlen baby. He next stops at the home of Theda Bara (who can forget her?) and discovers she has just returned from Europe, and is now Mrs. Charles Brabin. Borden (the mail carrier, remember him?) next meets Mary Pickford, whose mail consists of a Pekinese dog. Borden rides with Pickford to the studio, listening on the way to a radio broadcast of Bing singing "Down The Old Ox Road". When they arrive at the studio, Bing appears and chats with Mary Pickford (a photo of that scene is in "Call Me Lucky" page 13). Borden delivers fan mail to Jackie Cooper. Next, he visits Tom Mix at his stables. Mix is readying for a world tour. All during the reel Eddie Borden has been unsuccessful in getting his glass of beer. Running time, 12 minutes.

Z-3, No. 4, "Hollywood On Parade": Douglas MacLean is trying to select a leading lady for Jack Oakie from a group of beautiful girls. Oakie takes all of the girls for a bicycle ride; as they ride around the studio, Ann Dvorak, John Miljan, Constance Bennett and Gilbert Roland are seen. Also, Dorothy Jordan and Douglas Montgomery are shown riding a contraption that is a cross between a bicycle and an automobile. Next we see Russell Gleason refereeing a playful monkey in a balloon-bursting match; some of the bystanders include Mr. and Mrs. James Gleason. Ralph and Mary Forbes, and Roscoe Ates, who is leading a group of girls in a drill on exercise machines. His stuttering makes it difficult to count, so Sam Coslow and Arthur Johnson furnish a musical accompaniment while Bing Crosby, Jack Oakie and Skeets Gallagher sing "Boo-boo-boo". We then see Carol Lombard act as starter in a miniature automobile race between Jackie Cooper, Groucho Marx, and Harpo Marx. Bing Crosby is driving through a storm in hopes of seeing the race, and as he drives he is singing "I'm Bucking the Wind". On arrival at the studio he joins John Boles, Will Rogers, and Governor James E. Rolph just in time to see Charles Laughton flag Harpo as the winner. Time, 11 minutes.

"23 -No. 7" Mack Gordon, songwriter, introduces a group of girls to "Shipwreck" Kelly, the champion flagpole sitter, who is going to teach them how to sit on flagpoles! The first girl to climb to the top of her flagpole sees the Hollywood Bowl, and then El Brendel in a gymnasium. The next girl looks through a telescope and sees Joe E. Brown on the lawn at his home, and a tennis match - some of the spectators being Charles Chaplin, Paulette Goddard, Charlie Farrell, Robert Montgomery, the British tennis champion Fred Perry, John Gilbert and Virginia Bruce, William Powell, Carole Lombard, Dick Barthelmess, Edmund Lowe, Lupe Velez and Johnny Weismuller, Mary Pickford, and the English women's tennis champion, Dorothy Round. The next flagpole sitter sees a swimming party with Leila Hyams as one of the members, then Jimmy Thomsen, golf professional, giving his wife, Viola Dana, a lesson on the golf course. Also on the course are John Barrymore, Bing Crosby, and Harry Langdon. The girls then see Jack Haley, and get him to climb the flagpole by telling him they are staging a weight-guessing contest. The reel ends with Haley sitting calmly on the top of the flagpole during a terrific storm, eating a sandwich. Running time, 12 minutes.

Al, that completes all "Hollywood On Parade" shorts in which Bing appears. However, whilst still on the subject of film shorts, it may interest members to know that catalog number of "Please" short is "BB3-No.2", and "BB3-No.3" is "Just An Echo" short. These two shorts were made at Paramount, but are NOT by Paramount. They were produced by Arvid E. Gillstrom Productions; Paramount handled the distribution. You may remember, Al, Bing mentions making a couple of things for Gillstrom on the Terry Thomas interview. That statement had always puzzled me, and I'm pleased at last to have solved that little mystery. Gillstrom Productions took over from Sennett "BB3-No.2", "Please", featuring Bing Crosby: cast, Vernon Dent, Mary Kornmann, Dick Elliot, Dicky Kilbie. (A still photo from "Just An Echo" is on page 130 of "The Story of Bing Crosby", by Ted Crosby. Credit given is "Courtesy of Mack Sennett Studios", which I hope helps to prove my point. GW)

Now, to the plot of "Please": While driving along a beautiful road, Bing meets Mary Kornmann, who is having trouble with her car. Bing rushes to her assistance, ruins his clothes fixing a flat tire, and is about to make a date with Mary when her boyfriend, Vernon Dent, sticks his head out of the car window and flicks Bing a small coin for his trouble. Disappointed, Bing stops at the next service station to change his clothes, and to his surprise, learns that Vernon is the owner. Bing finds out that Mary is a music teacher in that town, and decides to take vocal lessons from her to give him an excuse to stick around. Vernon also is taking vocal lessons from Mary. She arranges a recital at which her two proteges, Bing and Vernon, are to compete for a prize. Vernon does his number first, but is interrupted by the howling of Bing's dog! Much to his annoyance, Bing takes the house by storm as the audience recognizes him as Bing Crosby, Radio Star. This annoys Mary, who believed she had "discovered" him, and feels he has made a fool of her. However, Bing wins Mary back by singing "Please". The lovers take Vernon's car, and as they pass the garage, Vernon is busy smashing what he thinks is Bing's car. Bing tells Vernon he can have the car, and Vernon crumbles as the happy pair drive off. Running time, 22 minutes. In "Please", Bing sings "You're Getting To Be A Habit With Me", "Ghost Of A Chance", and "Please". It is interesting to see that Bing wears the same clothes in "Please" as he did in "Blue Of The Night" - i.e. dark blue jacket, white pants, straw hat, and two-tone golf shoes.

"BB3-No.3" - "Just An Echo" short, cast Bing Crosby, Vernon Dent, Mary Kornmann, Carl Harbaugh, and Alice Ardell. Bing Crosby, a rookie ranger, patrols his post in Yosemite Valley, and accosts a pampered girl in a car smoking a cigarette in a forbidden area. He pulls the cigarette out of her mouth. She starts the car suddenly, and frightens Bing's horse, who runs off without his master. Arriving at the camp a dusty, dirty ranger, Bing again finds the same girl sitting and smoking, which makes him mad. He takes the cigarette out of her hand, just as the Captain arrives, horrified at his mistaken belief that Bing himself is breaking the law. Bing is bawled out, and takes the blame for the girl. The girl turns out to be the Captain's daughter, and from this point on, Bing will not confess his love for her, and is determined to make her jealous. This he does until she feigns suicide- and then he rushes in and "saves" her, and all ends well. Running Time, 20 minutes. Bing sings "Just An Echo", "You're Beautiful Tonight, My Dear", and "Play, Fiddle, Play".

Well, Al, I hope you found all that to be of some interest. Any shortcomings in the literate department comes, you see, as I was always "wagging" it from school to see Bing Crosby movies. I'm glad I did, Bing was so much more interesting than English lessons. The record reviews of recent releases is the first page I turn to when BINGANG comes.....I was surprised to see Spokane No. 16 wasn't reviewed in the record section of BINGANG, not that I want to get a mention, that's not important to me as you know, but it could help Larry Kiner's sales, and that is important. The more sales Larry makes, the more Bings he will issue, its simple economics. Personally, I think Larry Kiner's LPs should all be listed in your magazine from time to time - after all, he may be the last enthusiast making records - he is a club member, and deserves all the support possible. Should you decide to review Spokane No. 16, please mention the fact that I gave him the material for that LP. I get so many letters telling me how Larry Kiner "pirated" our club LP, which, as you know, just isn't so. (Gordon refers to his release of the Crosbyana LP, "Music Hall Highlights", which was subsequently, AND WITH PERMISSION, released under the same title, and with a splendid Joe Sinnott cover, by Larry Kiner as Spokane No. 16. (Now the careful reader will know who "you know who, from you know where" is.)

All for now -

Bestus Gordon -

The foregoing pretty well clears up the movie short scene for us. From the detail given, one would think that Gordon had seen them only recently! With the repeated change in ownership of the films, and the passage of time, it is no wonder that in the public's memory, the plots of some have merged, and others have dropped from ken entirely. If Gordon describes them solely from memory, than we too should be glad he "wagged" so much time from English lessons!

an interview conducted by VERNON WESLEY TAYLOR

KENNY ALLEN REMEMBERS COCOANUT GROVE DAYS - AND BING, TOO!

PROLOGUE: Mr. Bing Crosby, it has been said and widely believed, owed a great debt to Gus Arnheim, the orchestra leader. He had worked at the old Cocoanut Grove in the first years of the 1930s, and hired Crosby to be one of his soloists, thus lifting the singer out of the vast musical ocean of the Whiteman Organization. Over the years, however, that little story has slowly eroded away. In one of the letters from Bing cherished by me, he takes some pains to set the facts straight. He wrote me "I admired Gus Arnheim very much. He was a good band leader, and a man of great principle, but he had nothing whatsoever to do with whatever singing style I acquired." He went on to mention Jimmie Grier, who, before he had his own band, worked for Arnheim as an arranger. It was Grier's arrangements, he said, which were in large part, responsible for some of the success of the phonograph records.

This is but one of the questions concerning Bing during his stay at the enormously popular Los Angeles niteries that have yet to be adequately enlarged upon. His early years as a singer are the least understood years of his career. Perhaps Bing was right when he once interrupted an adoring fan with "What is there to understand? I was there just a few months." However, a full picture of his Grove days cannot but help be of interest. It was from there, remember, he made his first wildly popular record-hits. From there, too, he went straight to the historic appearances for Paramount Public Theaters in New York, and then to his first very own radio series (for CBS). After his departure from the old Grove, he never returned to bandsinging, or small-time work.

The people on the 'inside' in those days of the Crooner's great career were, surprisingly, few, and since it all took place half a century ago, very few of them are still around. One of those insiders was another young singer, a tenor, who also worked in the Cocoanut Grove. By the time I came to know him, Kenny Allen was in his late sixties, still tall, slim and handsome; the silver-haired patriarch of a large, successful business. He hired me to work as his sales-manager in his wholesale wine company, part of a conglomerate he owned.

It wasn't long before I discovered he had once been in show business, in fact, I was warned he would talk at great length about it. However, he found a ready and eager listener in me. Occasionally he would stop by my desk, drop into a chair and with a little half-smile, launch into his Good Old Days. He learned I was a sucker for such talk and delighted in it. Early-day Hollywood spread out between us. His voice, still well-modulated, painted in the streets and buildings; the aura of a bygone magicland. When he first spoke of THE COCOANUT GROVE, I was galvanized. Really? The Cocoanut Grove?

As a devoted fan of the Crosby career you can imagine just how delighted I must have been. Listening to Allen reminisce it dawned on me he might be willing to sit still for a little interview for the readers of BINGANG. He agreed to go through it if I could think up some interesting questions. I then asked my friend Larry Kiner, the man with all the broadcast material, if in his library he could locate anything by Kenny Allen.

So--here at last was certainly someone who might fill in some of the missing pieces, and also add his own slant of what it was like at the time Bing Crosby was still just an orchestra vocalist; on the eve of his great fame, when everything was still new, and shiny bright!

TAYLOR: Good morning, Ken. Thank you for giving up your Saturday morning for us. I've got everything set up, so, if you are ready, I'm ready.

ALLEN: Okay...you mean you have the old shows ready, too?

TAYLOR: I want to use them here and there while we talk.

ALLEN: Okay. Let's get going.

TAYLOR: Shall we begin at the end? I mean today? You are the owner and president of a rather large business, known hereabouts as Allen Industries, a company which processes and preserves fruits for world markets.

ALLEN: We also manufacture the machinery which does it.

TAYLOR: And this family-owned company has been around for something like one hundred years?

ALLEN: Almost.

TAYLOR: Good...Now, we can go back to the beginning. You have not always been involved in what you are doing now; once you were a professional singer, and you worked with an orchestra. Also, and more to the point, to us of BINGANG, you actually worked in the Cocoanut Grove in Hollywood.

ALLEN: Well, I don't know about Hollywood, but Los Angeles, yes. I was there from 1930 on.

TAYLOR: How old were you then?

ALLEN: Well, let me see.....I think I was twenty-two.

TAYLOR: So you were, really, just a youngster?

ALLEN: When you're twenty-two, you do not think you're just a youngster!

TAYLOR: And you sang with Gus Arnheim and his orchestra?

ALLEN: With him, and with others. Just about all of the bands that went through there.

TAYLOR: All of them?

ALLEN: When you worked at the Club, you were signed by Abe Frank, and you did what he wanted, unless you took off. He was the manager, you see. Everybody signed their contracts with Abe - band-leaders, singers, sidemen. He handled everything.

TAYLOR: You mean a well-known outfit like the Gus Arnheim group did not come in there as a package or anything like that? Arnheim wasn't their boss?

ALLEN: Oh sure. He was their leader, alright, and all that, but he wasn't their boss. It was Abe Frank who paid the salaries.

TAYLOR: Never heard that before.

ALLEN: Everybody who worked there, and I mean everybody, signed with Mr. Frank. Waiters, chefs, janitors, singers, sidemen... Oh, I don't know... arrangers, dancers, hat-check girls. You worked together if, say, you were in a dance-act or you were one of the musicians, but you were still an employee of the Cocoanut Grove.

TAYLOR: I see.

ALLEN: That's why I could sing with different outfits as they came in.

TAYLOR: Like Arnheim?

ALLEN: Or Ted Fio Rito. Or Phil Harris.

TAYLOR: You remember working with Phil Harris?

ALLEN: Sure. I can remember singing in the Three Cheers Trio behind Mr. Harris and Leah Ray.

TAYLOR: Leah Ray? She later went into the movies.

ALLEN: Just after that. So did Phil, band and all; he made several musical shorts. Say, do you remember Jack Smith... he later had that television show?

TAYLOR: "You Asked For It?"

ALLEN: That's the one. You know, he sang there, too. Even younger than I was, I think--eighteen? Had to get permission from his parents. He soloed with the Harris outfit.

TAYLOR: Ken, what do you say we take our first time out here and listen to a number that was broadcast from Cocoanut Grove at that time.

ALLEN: You have Jack Smith there, don't you?

TAYLOR: Yep, from an actual broadcast.

ALLEN: Great. I want to hear that.

(They take a rest as they listen to a Jack Smith vocal)

ALLEN: That certainly takes me back; just like it was happening!

TAYLOR: Ken, do you remember who were some of the others?

ALLEN: Well, there was Loyce Whiteman. And there was her husband, Harry Barris. He was an intense little guy. Had these round eyes that stared right at you. He kidded around a lot, but he was awfully serious about his work. Then, let's see.... Don Novis. The patrons liked him after Crosby left.

TAYLOR: Didn't Columbo leave, too?

ALLEN: Yes; he was a big favorite, too. Left to take a bigtime thing in New York. Also, there was a very good-looking little girl. Had a funny name - Gogo, Gogo DeLyse... Did a lot of work. Never seemed get tired. They went for her, too. There was Harry Foster, and I think there was another male soloist - - - Art something or other.

TAYLOR: Do you remember a guy named Dick Webster?

ALLEN: Webster? Dick Webster? ... Sure! One of those who tried to do Crosby's style.

TAYLOR: He must have been about the first to do that, unless Columbo was.

ALLEN: Well, Crosby had just gone off in a blaze of glory, and you know how fans are. They wanted Bing, so we tried to make them happy. His arrangements were used by several of the singers, even some of the girls. His style, yes, and even some of his phrasing. Dick Webster didn't really sound like Bing, but he tried! Harry Barris, who was liked for his fast or cute stuff, even tried on some of Bing's slower hits. After all, the Club wanted to keep the crowds coming back.

TAYLOR: Did it work?

ALLEN: Yeah, kind of, but I suppose you would have to ask Abe about that.

TAYLOR: I thought he died quite awhile ago.

ALLEN: I heard he had.

TAYLOR: Did you ever do any work with Crosby?

ALLEN: Only background. As I told you the other day, I was one of the Three Cheers Trio. There was never anything like a duet. He was a soloist, almost as soon as he stepped in the door. Besides, duets were usually arranged for a boy-girl set-up. You hardly ever saw it any other way, certainly never between two singers with similar deliveries.

(Editor: Vernon and Mr. Allen both overlooked "Just One Word of Consolation" and "Dear Old Girl" on Decca 1044 - "vocal quartette by The Three Cheers and Bing Crosby".)

TAYLOR: Well, did you ever see Bing and Russ Columbo work together? Some say they did, Ken.

ALLEN: I know that you say some people swear they did.

TAYLOR: Bing, himself, said he could not remember. They did it, supposedly, for a film short there at the Cocoanut Grove.

ALLEN: May-be. Of course, I wasn't there every night. Some of us played hookey sometimes. Maybe these two guys didsing together, but I honestly did not see them do it. not that I can recall.

TAYLOR: Anyway, that would have meant little to you at the time.

ALLEN: Well, I'm not so sure. Duets were usually done by a boy and a girl, sometimes by two singers with very dissimilar deliveries. That was to create an effect. That was about the main reason for working duets into the arrangements.

TAYLOR: Tell me this, was Bing really terrifically popular?

ALLEN: I was going to say, just as soon as he did his first solo, but he sort of dominated that trio he was in. And I suppose that is why they had him begin his single-o. In a place like that, you see, with the crowds stopping their dancing and crowding around the apron so they could listen, it didn't really take long for the powers that be to figure out what was going on.

TAYLOR: Ken, a great many theories have been advanced over the years as to just what made Bing so popular. I have even read that it was the resonance his microphone gave to his voice.

ALLEN: You hear all kinds of theories.

TAYLOR: As a singer yourself, working back in those days, and even in the same place, what is your theory?

ALLEN: Oh, I've never had one single thing convince me.
TAYLOR: You don't care to commit yourself? Was it his style? His range? His phrasing?
ALLEN: Well... It had to be, at least, all of these things, and more besides. He used no gimmicks, he didn't look very healthy with his hair all slicked back; he wasn't dark enough, maybe. He didn't use a schtik, like wrestling the microphone, or lounging against the piano, or some such thing. He actually didn't do very much except sing. Still, he had several pretty good things going for him, and they all seemed to work well together; they made sense. I have never been able to get over how he delivered his lyrics with such a strong intonation. Gave him finesse. Now, you've got me going. Do you want to hear more of my theories? I'll be honest with you, Vern. I have given a lot of thought to the phenomenon of the popular singer. After all, I tried to be one, myself. Well, Bing, besides that intonation of his had a very nice sense of swing. That is hard to manage, even once in a while. Most of us were not only afraid to do it, but we hoped the whole idea of it would go away. But Crosby, he did it all the time. Fast songs, slow songs; silly songs, sad songs. It didn't seem to matter to him. He didn't look like he gave a darn, and yet he still managed to make you think he did. Does that make sense?

TAYLOR: I think so. Did Bing seem a little nervous before he would go on?
ALLEN: I couldn't say as to that. I don't recall seeing him at such a time, though I do know this: Different people will do different things. Some will be real tense and agitated, some kind of numb. They've put everything out of their heads for just that moment. All they know is just what they are going to do. Its concentration all mixed up with fear; like stepping out of a landing barge onto an enemy beach. That's why a performer who is still new at it will come on seeming kind of wooden, stiff. That feeling never really goes away, either. You always wonder if you are going to blow it. Just can't help wishing it were all over with. Funny, because as soon as you are out there and begin with your business, there is a kind of relief comes over you.

TAYLOR: Did you happen to know Bing personally, Ken?
ALLEN: I don't think I should say that, exactly; we did all work, more or less, together. We all kind of, well, recognized each other. But Crosby was a little older than I was, and he sort of hung around with guys of his own age. Or maybe, I was so young, and hadn't been in the business anywhere near as long as Crosby, that I hung around with guys more like me.

TAYLOR: Did it ever occur to you that Bing or Columbo might become famous?
ALLEN: I thought we were all kind of famous. We were certainly all trying to be. Sometimes somebody would make it big with a number, and then we'd be asked to repeat it every night. If you did something they really went for, you could get asked to do it again again that same night. Patrons could get pretty excited!

TAYLOR: Did that ever happen to you?
ALLEN: I was usually part of a singing trio, or some such thing. Not too many solos. But sure, we had our moments, too. I was there over a year. Proves something, I suppose.

TAYLOR: (referring to background playing of a Kenny Allen number) You had a high, clear voice, Ken.
ALLEN: I forgot I could go so high! I can remember rehearsing that number.

TAYLOR: I was just thinking that you and Bing had something in common - both of you left your small towns, and headed for show business. He left Spokane in 1925. When did you leave Newburg, Oregon?
ALLEN: We both wound up in Los Angeles. I got there in late 1930.

TAYLOR: You must have gone into the old Grove right away. What did it look like in those days?
ALLEN: Big. And it looked very glamorous. I remember it had this big marquee over the entrance and it stretched clear out to the curb. Had a big, giant lighted sign up on the hotel roof. Inside there were living palm trees growing right up through holes in the floor. It was over on Wilshire but it was right in the middle of things to me.

TAYLOR: You told me you lived in a 'round-the-clock' apartment?
ALLEN: Up a hill, pretty close by. Some of us who worked together lived up there. And it was some walk up! We used the beds in shifts. Really funny. A couple of guys weren't working, just looking. They were always trying to get us to land them jobs in the club, but what could we do? We didn't own the place. Abe never paid any attention to kids like that. He had to see at least a little talent! Abe know what he was doing. He operated one of the best. He had his finger in everything, every little detail. He had his own private table, right down front, and he used it watching everything. That was his throne, and from it, every night, you could see him watching. You had to know what you were doing. But not bad, otherwise.

TAYLOR: What about the broadcasts?
ALLEN: There Abe Frank was good. He was one of the very first such places to have his own control booth. He used to monitor from there. In those days, they were still mostly using one microphone for the whole band, and the vocalists would walk over to it to do their numbers. Frank, though, had a set-up for the singers by themselves. And he used others on the sides. That way, he had better control, and could raise or lower input where he felt it was needed. If he had a little girl with a squeaky voice, he could just add boost. When we did our remotes, that's when he was worried the most. He knew those broadcasts were great advertising.

TAYLOR: Bing wrote me one time to correct something I had said about his influences at the Cocoanut Grove, and he was very emphatic about the Jimmie Grier arrangements. It occurs to me, hearing you talk, that this Mr. Frank and his pioneering broadcast work might have also helped (Bing) go into the big time as a single. After Bing left, and then Russ Columbo took off, what happened? I mean, did it shake things up?

ALLEN: I suppose it must have. They had been bringing in the crowds. But I don't recall exactly what happened. We still had a lot of non-diners and non-dancers standing around the walls. And they did have other singers, you know. Don Novis. He became pretty popular about that time. Also there were all those others we talked about. Harry Barris worked more in the vocals department.

TAYLOR: What about the Rhythm Boys? What went on there?

ALLEN: They broke up long before that. Al, I heard went east, but I don't know whether he did or not. And Barris was there when I left with Fio Rito. When Ted moved over to the Ambassador Ballroom I went along with him. The Ballroom was considered a fancier place in those days, but it was not as popular, I don't think.

TAYLOR: Seems like a lot of shuffling around. Did you ever go back to the Grove?

ALLEN: No. I had sung there with several outfits that later got to be pretty famous. Arnheim, Grier, Fio Rito, Harris....when Ted took off in a series of stands in Texas, and down along the Gulf, I went along. Ted was big on radio, and sometimes used different band names ..Vincent Valsante! Did a number of fifteen and thirty minute spots.

TAYLOR: You worked as a soloist then, too?

ALLEN: Soloist, trio, quartette - you name it. I had picked up a pretty good ear by this time, and he even used me to cue the other singers. Ever hear of an actor named Leif Erikson?

TAYLOR: Yes, he's still working as a character actor.

ALLEN: Got to be a big heart-throb, as they used to call them. But when I knew him, he was a singer with Fio Rito. That wasn't his name then. Big, good-looking blond guy. Girls were gaga over him. Well, Leif once in a while would have trouble in holding the melody --when he could find it, that is - -and Ted would position me directly behind Leif on the stand. Whenever he would falter or get into tune-trouble, I would do a cue-note very softly in his ear. Occasionally, he wouldn't get it, and then Ted or someone else would begin fussing or even yelling in great big whispers "Louder! Do it again, LOUDER!!" Then if he didn't get it, someone might say "If he don't hear, kick the dumb in the fanny!!" Here was this huge Adonis trying to thrill the ladies with his sexy voice, and he'd be paralyzed because he had lost the melody. Then I'd sing in my high voice up real close to his ear - whichever one I could reach---until he would finally get it. After that he'd take off, all confidence, with his big, powerful voice. The guys would break up, but they always had to be careful not to get picked up by the mike.

TAYLOR: How were the microphones in those days, by the way?

ALLEN: Real dull, by today's standards. Big boxy things.

TAYLOR: ...The Three Cheers - Tell me a little about them. Were they on the order of the Rhythm Boys, do you think?

ALLEN: Never thought about that before...but, no, not quite so...so animated.

TAYLOR: The Rhythm Boys were pretty jazzy and they used a lot of effects.

ALLEN: Mostly by Harry Barris, I'll bet. No, I do not think you could say we were jazzy, exactly, though we had our moments with vocal effects, too!

TAYLOR: Did this nice group break up when you left the Grove?

ALLEN: No, of course not, they just hired another tenor! I had lots of work with Ted Fio Rito, as I said, in southern Texas . That was a great experience. But I finally gave it all up. Made up my mind to go home. We got back to L. A., made a few recordings, and I did several solos with Ted, then I decided my place was here in the family business. These solos were on Victor - I know because my son found some of them in New York a few years ago, and I also believe I'm on some of the Fio Rito Deccas.

TAYLOR: Under your own name?

ALLEN: Yes, "Kenny Allen, vocalist". Do you have any of them?

TAYLOR: Not yet! I must say, Ken, you would most likely have gone on to bigger things if you had hung in there.

ALLEN: Well, I had gotten married, and by that time had a little daughter. That kind of life is all right for a single person, but wives and children.. I don't think so. Besides, I knew some day I would have to make up my mind about Allen Industries, so I came home to help my father. My place was here, really, not running all over the country, eating in different restaurants, sleeping in different beds. I knew by that time, I might never make it the way some of my pals were doing. I began to see I might not make it- I mean, the way Crosby and Columbo and others were making it. I didn't have to do it. So, I went home.

TAYLOR: Don't you ever miss those days?

ALLEN: Of course I do. One of the great times of my life. Everybody should be so lucky. Lots of laughs. And sometimes when things get a little rough or a little boring, I think about those days when I was a kid. The friends, the music, and believe me, it was good music. Nothing neurotic about it. Nothing dirty. Never had to be ashamed of it.....It was exciting....Right in the middle of the depression....we were all so young..Never knew what was going to happen next, and didn't care....

TAYLOR: Must have been great.

ALLEN: Looking back, I can see it was great.

EPILOGUE:

I wanted to ask him so much more.....

The foregoing interview was to be augmented with additional material to bring it up to a couple of hours of playing time, to be used on a radio program, and then taped for interested BINGANG readers, but Ken Allen didn't get the chance. Only a few days after our last meeting of note taking, he visited his doctor about a persistent sore throat and cough. Weeks later he went into the hospital for a thorough examination, and was found to have throat cancer.

I had hoped he would be able to hear the old broadcasts Kiner sent me, but the onset of his illness was too sudden and violent. His wife did tell him of them, and his memory was keen, he corrected her on one of the song titles. His daughter took a hastily-prepared cassette and a playback machine to his room, but she was too late. Thirty minutes too late..

Allen was pleased someone was interested in his old show business career, and was anxious to get BINGANG's reaction. This arranged set of notes provides a suggestion of how it might have turned out, and what we have missed.

For anyone caring to hear Kenny Allen contact Larry Kiner or Radio Beruns, Kirkland, Washington. Larry has a number of the old early-thirties remotes, as well as Ted Fio Rito shows, and others.

One final note - a musical interlude was requested at Ken's funeral. His bright, clear, young voice rang out in the church that afternoon, where friends and relatives in silence, came to pay their last respects to the most successful businessman in their community. An announcer's voice, echoing in the chapel, happily and breathless spoke of days long gone by:

"And now we take you to the Cocoanut Grove in Hollywood, famous rendezvous, and rendezvous of the famous, where the stars foregather to dance to the music of Jimmy Grier and his orchestra, where Kenny Allen insists: 'Tell me later, or tell me now, but TELL ME WHILE WE'RE DANCING.' "

BING'S BLUE DECCAS



first

last

Bing's Blue Label Deccas

by WAYNE L. MARTIN

When Jack Kapp established Decca Records in 1934, he offered an impressive list of top recording artists on his 35-cent blue label popular series. The artists included Guy Lombardo, Ted Lewis, the Dorsey brothers, and--first and foremost--Bing Crosby. The very first issue in this series (No. 100) was Bing singing "I Love You Truly" and "Just a-Wearyin' for You," accompanied by Georgie Stoll and his orchestra. It could be said that Crosby did for Decca what Caruso had done for Victor more than a quarter of a century before; his records sold well and gave the company a dependable profit. During those depression years, Decca's blue label series, along with Victor's Bluebirds and Columbia's Okeh's, accounted for a large percentage of record sales.

The first blue labels featured what Brian Rust calls "a striking perspective design." The word Decca was printed in gold in shadowed capital letters, creating an unusual and attractive appearance. In 1937 Decca dropped this "sunburst" or "shadow" design and substituted the more familiar block letter logo. One can only speculate on the reason for this change. Perhaps the shadow label did not seem "right" to someone at Decca, or maybe the finely-detailed plates caused difficulties for the printer. These labels have not worn well, the gold ink having a definite tendency to rub off. The block letter design was used for new issues and repressings until the series was discontinued.

During the years that the blue label was used, 161 records (including reissues), consisting of 296 selections by Bing, were issued. These included all of the film music from *Here Is My Heart* (1934) through *Birth of the Blues* (1941) and such all-time favorites as "Sweet Leilani," "Ciribiribin" (with the Andrews Sisters), "Star Dust," "There's a Gold Mine in the Sky," "You Must Have Been a Beautiful Baby," "Deep in the Heart of Texas," "Deep Purple" and many others.

For several years all was well in the record industry, and the blue Deccas, Bluebirds, and Okeh's were big sellers even after comparative prosperity had returned to the country. Then came two events that sounded the death knell for the 35-cent record. These events were World War II and the Petrillo ban.

World War II brought shortages of shellac and manpower, curtailing record production and distribution. Profits began to sag. Decca, as well as the other record companies, could not raise its prices because the Office of Price Administration had frozen the prices of

records along with millions of other items. Most of us have seen the wartime record sleeves with O.P.A. "ceiling" prices printed on them. Although Decca could not raise its prices, there was an alternative--and it was used. Decca began to issue some of its records on the 50-cent black popular label, previously little used. Since Bing's records sold so well, it was inevitable that the company chose to release his recordings on the more expensive label. Although the blue popular label straggled along through No. 4455, the last Crosby issue was No. 4367. Most of the later numbers were by Decca's less prominent stars such as the Hoosier Hot Shots and Whoopee John Wilfahrt. For a list of all the blue Deccas, see *The Complete Encyclopedia of Popular Music and Jazz, 1900-1950*, by Roger D. Kinkle.

The other factor contributing to the death of the blue label was the strike by instrumental musicians of the American Federation of Musicians, led by James C. Petrillo, which began on August 1, 1942. Details about this strike can be found in Roland Gelatt's book *The Fabulous Phonograph*. The ban, as it was called, played hell with the record companies' profits. Recordings made without instrumental accompaniment were not entirely successful, although Bing's four recordings made during the ban are not bad. After Decca settled with the union in September of 1943, the royalties imposed upon them added to the cost of making records. Remember that prices were still frozen by the O.P.A. About that time we started to see more of the 75-cent "personality" label, which was also black but used a different logo from the 50-cent variety and also a different numbering series. Although we formerly could buy Bing and the Andrews Sisters for 35 cents, the privilege now cost us six bits.

After the war, many of Bing's blue label records were reissued in higher-priced collector's series, notably the 11,000 red label and 25,000 black label series. Then came the LP and 45 era, and many of the older recordings survived the speed changes. Most of the film music was reissued on Decca's "Hollywood" series on 12-inch LP's. An excellent series of 10-inch LP's called "Collector's Classics" also contained blue label material. All of these have been deleted from the catalog. Today, except for such perennial favorites as "Sweet Leilani" the blue label recordings are not well represented in the record stores. The Reader's Digest album *Bing Sings* has a fair selection.

As to collecting the original 78's, it seems that these records are some-

what neglected by collectors. Except for the very early numbers and a few of the more obscure songs, there seems to be a plentiful supply available. Unlike the slightly older but much scarcer Brunswicks, the blue labels can often be obtained at very reasonable cost. Decca's surfaces were never the best, and time has not improved them, but not much can be done about that.

In the following alphabetical list the order is: Title of song, composer(s), Crosby film in which the song appeared, other singers and orchestra, master and take number, date recorded, record number, album number if included in a 78 rpm album, and reverse side. Reissues (blue label only) are listed following the original number. Orchestras conducted by Victor Young and John Scott Trotter are abbreviated as VY and JST respectively. Masters prefixed with DLA or L were recorded in Los Angeles, masters prefixed with a C were made in Chicago, and masters without a prefix were recorded in New York. The titles are alphabetized in standard library fashion, using the word by word (rather than letter by letter) system. Initial articles (a, an, the) have been placed at the end of the title.

In closing, it should be said that none of the sources consulted were completely free of error with respect to Bing's blue label Deccas. The listing to follow possibly also contains errors, either perpetuated from the work of others or added in passing. Now is the time for everybody to have his say with regard to these records. If you have any corrections, please send them, along with documentation, to Wayne Martin, 435 So. Holmes Ave., Kirkwood, Mo. 63122. We can probably arrange to have them printed in *Bingang*.

BIBLIOGRAPHY AND SUGGESTED READING
Gelatt, Roland. *The Fabulous Phonograph; from Edison to Stereo*. New York: Appleton-Century, 1965.
Kinkle, Roger D. *The Complete Encyclopedia of Popular Music and Jazz, 1900-1950*. New Rochelle, N. Y.: Arlington House, 1974. Four volumes.
Rust, Brian. *The American Record Label Book*. New Rochelle, N. Y.: Arlington House, 1978.
Rust, Brian, with Allen G. Debus. *The Complete Entertainment Discography from the Mid-1890's to 1942*. New Rochelle, N. Y.: Arlington House, 1973.
Ulanov, Barry. *The Incredible Crosby*. New York: Whittlesey House, 1948.
Zwisohn, Laurence J. *Bing Crosby: A Lifetime of Music*. Los Angeles: Palm Tree Library, 1978.

ALPHABETICAL LIST OF BING CROSBY'S BLUE-LABEL DECCA RECORDS

- ADESTE FIDELIS (Oakley-Wade) Guardsmen Qt., VY. DLA-256-A, 11-12-35. Dec. 621 (A-159), R: Silent Night.
- AH, SWEET MYSTERY OF LIFE (Herbert-Young) VY. DLA-1606-A, 12-2-38. Dec. 2315, R: Sweethearts.
- ALEXANDER'S RAGTIME BAND (Berlin) C. Boswell, E. Cantor, VY. DLA-1152-A, 1-26-38. Dec. 1887, R: Home on the Range.
- ALL YOU WANT TO DO IS DANCE (Johnston-Burke) (Film: Double or Nothing) JST. DLA-830-A, 7-12-37. Dec. 1376, R: It's the Natural Thing to Do.
- ALLA EN EL RANCHO GRANDE (Uranga-Ramos-Del Moral-Costello) Foursome, JST. DLA-1752-A, 4-3-39. Dec. 2494, R: Ida, Sweet as Apple Cider.
- ALOHA KUU IPO ALOHA (McIntire-Ball) D. McIntire. DLA-2015-A, 7-1-40. Dec. 3797, R: Paradise Isle.
- ALOHA OE (Queen Liliuokalani) D. McIntire. DLA-453-A, 7-23-36. Dec. 880 (A-10), R: Song of the Islands.
- ALONG THE SANTA FE TRAIL (Grosz-Dubin-Coolidge) JST. DLA-2251-A, 12-3-40. Dec. 3565, R: I'd Know You Anywhere. Dec. 4201 (A-250), R: Lone Star Trail.
- AND THE ANGELS SING (Elman-Mercer) JST. DLA-1758-A, 4-5-39. Dec. 2413, R: S'posin'.
- ANNIVERSARY WALTZ (Franklin-Dubin) VY. DLA-2541-A, 7-14-41. Dec. 4065, R: Shepherd Serenade.
- APPLE FOR THE TEACHER, AN (Monaco-Burke) (Film: The Star Maker) C. Boswell, JST. DLA-1782-A, 6-22-39. Dec. 2640, R: Still the Bluebird Sings. Dec. 3602 (A-202), R: Medley of Gus Edwards' Song Hits.
- APRIL PLAYED THE FIDDLE (Monaco-Burke) (Film: If I Had My Way) JST. DLA-1982-A, 4-12-40. Dec. 3161, R: I Haven't Time to Be a Millionaire.
- BALLAD FOR AMERICANS, Pts. 1-4 (Robinson-Latouche) K. Darby Singers, VY. DLA-2035/38, 7-6-40. Dec. 3297/98 (man. seq.) Dec. 3554/55 (A-134) (auto. seq.)
- BASIN STREET BLUES (Williams) C. Boswell, JST. DLA-971-A, 9-25-37. Dec. 1483, R: Bob White.
- BE HONEST WITH ME (Rose-Autry) JST 8. DLA-2401-A, 5-23-41. Dec. 3856, R: Goodbye, Little Darlin', Goodbye.
- BEAUTIFUL DREAMER (Foster) JST. DLA-1967-B, 3-22-40. Dec. 3118, R: Yours Is My Heart Alone.
- BETWEEN A KISS AND A SIGH (Johnston-Burke) JST. DLA-1689-A, 12-19-38. Dec. 2289, R: My Melancholy Baby.
- BETWEEN 18TH AND 19TH ON CHESTNUT ST. (Osborne-Rogers) C. Boswell, JST. DLA-1910-A, 12-15-39. Dec. 2948, R: Wrap Your Troubles in Dreams.
- BEYOND COMPARE (Barris-Greene) VY. DLA-552-A, 8-10-36. Dec. 912, R: Me and the Moon.
- BIRDS OF A FEATHER (Van Heusen-Burke) (Film: The Road to Zanzibar) JST. DLA-2289-A, 12-20-40. Dec. 3637, R: You're Dangerous.
- BIRTH OF THE BLUES, THE (Henderson-DeSylva-Brown) (Film: Birth of the Blues) J. Teagarden O. DLA-2412-A, 5-26-41. Dec. 3970, R: Waiter and the Porter...
- BLUE HAWAII (Rainger-Robin) (Film: Wai-iki Wedding) L. McIntire. DLA-723-A, 2-23-37. Dec. 1175 (A-140), R: Sweet Lailani.
- BLUE SHADOWS AND WHITE GARDENIAS (Owens-Gordon) VY. DLA-2847-A, 1-26-42. Dec. 4193, R: Skylark.
- BLUES IN THE NIGHT (Arlen-Mercer) Music Maids, JST. DLA-2857-A, 1-27-42. Dec. 4183, R: Miss You.
- BLUES SERENADE, A (Signorelli-Lytell-Grande-Parish) M. Malneck.* DLA-1311-A, 7-8-38. Dec. 1933, R: I've Got a Pocketful of Dreams. Dec. 3543 (A-181), R: S'posin'. *Original label says "Bing Crosby & His Orch.; with Matty Malneck."
- BOB WHITE (Hanighen-Mercer) C. Boswell JST. DLA-972-A, 9-25-37. Dec. 1483, R: Basin Street Blues.
- BOOTS AND SADDLE See: TAKE ME BACK TO MY BOOTS AND SADDLE.
- BOY IN KHAKI, A GIRL IN LACE, A (Wrubel-Newman) JST. L-3033-A, 6-12-42. Dec. 4367, R: Hello, Mom.
- BRAMH'S LULLABY (Brahms-Macfarren) JST. DLA-2399-A, 5-23-41. Dec. 3840, R: You and I.
- CAMPTOWN RACES, DE (Foster) King's Men, VY. DLA-2259-A, 12-9-40. Dec. 3644, R: Dolores.
- CAN I FORGET YOU? (Kern-Hammerstein) JST. DLA-939-A, 9-20-37. Dec. 1462, R: Folks Who Live on the Hill.
- CAN'T GET INDIANA OFF MY MIND (Carmichael-DeLeon) JST. DLA-2045-A, 7-10-40. Dec. 3321, R: I Found a Million-Dollar Baby.
- CHAPEL IN THE VALLEY (Lange-Porter-Rene) VY. DLA-2312-A, 12-30-40. Dec. 3614, R: When Day Is Done.
- CIRIBIRIBIN (Pestalozza-James-Lawrence) Andrews Sis., J. Vanuti O. 66632-A, 9-20-39. Dec. 2800, R: Yodelin' Jive, The.
- CLEMENTINE (Montrose) Music Maids, Hal Hopper, JST. DLA-2437-A, 6-14-41. Dec. 4033, R: Day Dreaming.
- CONCHITA, MARGUITA, LOLITA, PEPITA, ROSITA, JUANITA LOPEZ (Styne-Magidson) V. Schoen O. L-3029-A, 6-10-42. Dec. 4343, R: Old Oaken Bucket.
- CYNTHIA (Donaldson) JST. DLA-1795-A, 6-30-39. Dec. 3257, R: I'm Waiting for Ships That Never Come In.
- DANCING UNDER THE STARS (Owens) L. McIntire. DLA-906-A, 9-11-37. Dec. 1616 (A-140), R: Palace in Paradise.
- DARLING NELLIE GRAY (Hanby) P. Taylor Choristers. DLA-1289-A, 4-25-38. Dec. 1874, R: When Mother Nature Sings Her Lullaby. Dec. 3540 (A-181), R: Swing Low, Sweet Chariot.
- DAY DREAMING (Kern-Kahn) VY. DLA-2539-A, 7-14-41. Dec. 4033, R: Clementine.
- DEAR LITTLE BOY OF MINE (Ball-Brennan) JST. DLA-2502-A, 7-5-41. Dec. 4152, R: Oh, How I Miss You Tonight.
- DEAR OLD GIRL (Morse-Buck) 3 Cheers, I. Ditmars, piano. DLA-554-A, 8-12-36. Dec. 1044 (A-181), R: Just One Word of Consolation.
- DEEP IN THE HEART OF TEXAS (Swander-Hershey) W. Harman Woodchoppers. DLA-2828-A, 1-18-42. Dec. 4162, R: Let's All Meet at My House.
- DEEP PURPLE (DeRose-Parish) M. Malneck O. DLA-1733-A, 3-22-39. Dec. 2374 (A-181), R: Star Dust.
- DEVIL MAY CARE (Warren-Burke) JST. DLA-1951-A, 2-25-40. Dec. 3064, R: Singing Hills, The.
- DID YOUR MOTHER COME FROM IRELAND? (Carr-Kennedy) King's Men, VY. DLA-2260-A, 12-9-40. Dec. 3609, R: Where the River Shannon Flows.
- DO YOU CARE? (Quadling-Elliott) H. Sosnik O. 69864-A, 10-24-41. Dec. 4064, R: Bumpy Dumpty Heart.
- DO YOU EVER THINK OF ME? (Burnett-Cooper-Karr) Merry Macs, VY. DLA-2066-A, 7-23-40. Dec. 3423, R: You Made Me Love You.
- DOLORES (Alter-Loesser) Merry Macs, Bob Crosby's Bobcats. DLA-2290-B, 12-23-40. Dec. 3644, R: Camptown Races, De.
- DON'T BE THAT WAY (Sampson-Goodman-Parish) JST. DLA-1277-A, 4-22-38. Dec. 1794, R: Little Lady Make-Believe.
- DON'T LET THAT MOON GET AWAY (Monaco-Burke) (Film: Sing, You Sinners) JST. DLA-1313-A, 7-11-38. Dec. 1934, R: Laugh and Call It Love.
- DOWN BY THE OLD MILL STREAM (Taylor) JST's Frying Pan 5. DLA-1724-A, 3-15-39. Dec. 2447, R: I'm Building a Sailboat of Dreams.
- DOWN BY THE RIVER (Rodgers-Bart) (Film: Mississippi) G. Stoll O. DLA-94-B, 2-21-35. Dec. 392 (A-221), R: Soon.
- DREAM GIRL OF PI K. A. (Shields) JST. DLA-2443-A, 6-16-41. Dec. 4000, R: Sweetheart of Sigma Chi.
- EAST SIDE OF HEAVEN (Monaco-Burke) (Film: East Side of Heaven) JST. DLA-1718-A, 3-10-39. Dec. 2359, R: Sing a Song of Sunbeams.
- EMPTY SADDLES (Hill-Brennan) (Film: Rhythm on the Range) VY. DLA-436-A, 7-14-36. Dec. 870 (A-250), R: Roundup Lullaby.
- FINE ROMANCE, A (Kern-Fields) Dixie L. Crosby, VY. DLA-588-A, 8-19-36. Dec. 907, R: Way You Look Tonight.
- FLORES NEGRAS See: YOU'RE THE MOMENT OF A LIFETIME.
- FOLKS WHO LIVE ON THE HILL, THE (Kern-Hammerstein) JST. DLA-940-A, 9-20-37. Dec. 1462, R: Can I Forget You?
- FOR LOVE ALONE See: I HAVE SO LITTLE TO GIVE.
- FROM THE TOP OF YOUR HEAD (Revel-Gordon) (Film: Two for Tonight) Dorsey Bros. O. 39852-A, 8-14-35. Dec. 547 (A-221), R: I Wish I Were Aladdin.
- FUNNY OLD HILLS, THE (Rainger-Robin) (Film: Paris Honeymoon) JST. DLA-1549-A, 11-4-38. Dec. 2201, R: I Have Eyes.
- GIRL OF MY DREAMS (Clapp) JST. DLA-1768-A, 6-9-39. Dec. 2671, R: What's New?
- GIRL WITH THE PIGTAILS IN HER HAIR, THE (Chaplin-Cahn) JST. DLA-1921-A, 2-9-40. Dec. 3098, R: I Dream of Jeanie... Dec. 3603 (A-202), R: Little Lady Make-Believe.
- GO FLY A KITE (Monaco-Burke) (Film: The Star Maker) JST. DLA-1771-A, 6-12-39. Dec. 2641, R: Man and His Dream, A.
- GOD BLESS AMERICA (Berlin) M. Terr's Mixed Cho., JST. DLA-1739-A, 3-27-39. Dec. 2400 (A-50), R: Star-Spangled Banner, The.
- GOODBYE, LITTLE DARLIN', GOODBYE (Autry-Marvin) JST 8. DLA-2402-A & B, 5-23-41. Dec. 3856, R: Be Honest with Me.
- GYPSY LOVE SONG (Herbert-Smith) F. Langford, VY. DLA-1624-A, 12-9-38. Dec. 2316, R: I'm Falling in Love with Someone.

HANG YOUR HEART ON A HICKORY LIMB (Monaco-Burke) (Film: East Side of Heaven) JST. DLA-1719-A & B, 3-10-39. Dec. 2360, R: That Sly Old Gentleman.

HAWAIIAN PARADISE (Owens) D. McIntire. DLA-523-A, 8-4-36. Dec. 886 (A-140), R: South Sea Island Magic.

HELLO, MOM (Dunstedter-Loesser) Capt. E. Dunstedter & West Coast American Air Force Training Center O. L-3147-B, 7-27-42. Dec. 4367, R: Boy in Khaki, a Girl in Lace, A.

HOME ON THE RANGE (Kelley-Higley) (Part side; remainder True Confession by C. Boswell) VY. DLA-1153-A, 1-26-38. Dec. 1887, R: Alexander's Ragtime Band.

HOME ON THE RANGE (Kelley-Higley) VY. DLA-1778-A, 6-14-39. Dec. 2676 (A-69), R: Missouri Waltz.

HOUSE THAT JACK BUILT FOR JILL, THE (Hollander-Robin) (Film: Rhythm on the Range) J. Dorsey O. DLA-441-A, 7-17-36. Dec. 905, R: Shoe Shine Boy.

HUMPTY DUMPTY HEART (Van Heusen-Burke) W. Herman O. DLA-2598-A, 7-30-41. Dec. 4064, R: Do You Care?

I AIN'T GOT NOBODY (Williams-Graham-Peyton) W. Herman Woodchoppers. DLA-2600-A, 7-30-41. Dec. 3971, R: Whistler's Mother-in-Law, The.

I CAN'T ESCAPE FROM YOU (Whiting-Robin) (Film: Rhythm on the Range) J. Dorsey O. DLA-440-A, 7-17-36. Dec. 871, R: I'm an Old Cowhand.

I CRIED FOR YOU (Arnheim-Lyman-Freed) JST. DLA-1634-B, 12-12-38. Dec. 2273, R: Let's Tie the Old Forget-Me-Not. Dec. 3542 (A-181), R: My Melancholy Baby.

I DON'T WANT TO WALK WITHOUT YOU (Styne-Loesser) JST. DLA-2859-B, 1-27-42. Dec. 4184, R: Moonlight Cocktail.

I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR (Poster) JST. DLA-1968-A, 3-22-40. Dec. 3098, R: Girl with the Pigtales in Her Hair, The.

I FOUND A MILLION-DOLLAR BABY (Warren-Rose-Dixon) JST. DLA-2044-A, 7-10-40. Dec. 3321, R: Can't Get Indians off My Mind.

I GOT PLENTY O' NUTTIN' (G. & I. Garshwin) VY. DLA-324-A, 3-29-36. Dec. 806, R: It Ain't Necessarily So.

I HAVE EYES (Rainger-Robin) (Film: Paris Honeymoon) JST. DLA-1548-A, 11-4-38. Dec. 2201, R: Funny Old Hills, The.

I HAVE SO LITTLE TO GIVE (FOR LOVE ALONE) (Sievier-Thayer) VY. DLA-550-A, 8-10-36. Dec. 1184, R: Sweet Is the Word for You.

I HAVEN'T TIME TO BE A MILLIONAIRE (Monaco-Burke) (Film: If I Had My Way) JST. DLA-1983-A, 4-12-40. Dec. 3161, R: April Played the Fiddle.

I LOVE YOU TRULY (Bond) G. Stoll O. DLA-6-B, 8-8-34. Dec. 100, R: Just a Wearyin' for You.

I NEVER REALIZED (Porter-Gideon) VY. DLA-551-A & B, 8-10-36. Dec. 1186, R: Moonlight and Shadows.

I ONLY WANT A BUDDY--NOT A SWEETHEART (Jones) VY. DLA-2313-A, 12-30-40. Dec. 3736, R: My Buddy.

I STILL LOVE TO KISS YOU GOODNIGHT (Spina-Bullock) JST. DLA-941-A, 9-20-37. Dec. 1451, R: Remember Me?

I SURRENDER, DEAR (Barris-Clifford) JST. DLA-1744-A, 3-31-39. Dec. 2535, R: It Must Be True

I WISH I WERE ALADDIN (Revel-Gordon) (Film: Two for Tonight) Dorsey Bros. O. 39853-A, 8-14-35. Dec. 547 (A-221), R: From the Top of Your Head.

I WISHED ON THE MOON (Rainger-Parker) (Film: Big Broadcast of 1936) Dorsey Bros. O. 39857-A, 8-14-35. Dec. 543 (A-221), R: Two for Tonight.

I'D KNOW YOU ANYWHERE (McHugh-Mercer) JST. DLA-2254-B, 12-3-40. Dec. 3565, R: Along the Santa Fe Trail.

IDA, SWEET AS APPLE CIDER (Leonard-Munson) Foursome & JST's Frying Pan S. DLA-1722-A, 3-15-39. Dec. 2494, R: Alla en el Rancho Grande.

IF I HAD MY WAY (Kendis-Klein) (Film: If I Had My Way) JST. DLA-1742-A, 3-31-39. Dec. 2448, R: Whistling in the Wildwood.

IF I KNEW THEN (Jurgens-Howard) JST. DLA-1920-A, 2-9-40. Dec. 3024, R: Tumbling Tumbleweeds.

IF I WAS A MILLIONAIRE See: MEDLEY OF GUS EDWARDS' HITS.

I'M AN OLD COWHAND (Mercer) (Film: Rhythm on the Range) J. Dorsey O. DLA-442-A, 7-17-36. Dec. 871, R: I Can't Escape from You. Dec. 2679 (A-69), R: My Little Buckaroo.

I'M BUILDING A SAILBOAT OF DREAMS (Franklin-Friend) JST. DLA-1745-A, 3-31-39. Dec. 2447, R: Down by the Old Mill Stream.

I'M DRIFTING BACK TO DREAMLAND (Harrison-Sadler-Charlesworth) D. McIntire. DLA-2831-A, 1-19-42. Dec. 4339, R: Singing Sands of Alamosa, The.

I'M FALLING IN LOVE WITH SOMEONE (Hersbert-Young) F. Langford, VY. DLA-1625-A, 12-9-38. Dec. 2316, R: Gypsy Love Song.

I'M TOO ROMANTIC See: TOO ROMANTIC.

I'M WAITING FOR SHIPS THAT NEVER COME IN (Olman-Yellen) JST. DLA-1953-A, 2-25-40. Dec. 3257, R: Cynthia.

IN A LITTLE HULA HEAVEN (Rainger-Robin) (Film: Waikiki Wedding) J. Dorsey O. DLA-729-A, 2-28-37. Dec. 1210, R: Never in a Million Years.

IN MY MERRY OLDSMOBILE (Edwards-Bryan) Music Maids, JST. DLA-1797-A, 6-30-39. Dec. 2700, R: Medley of Gus Edwards' Hits.

IN THE MISSION BY THE SEA (DeRose-Hill) E. Dunstedter, organ. DLA-1072-A, 11-15-37. Dec. 1565, R: There's a Gold Mine in the Sky.

IT AIN'T NECESSARILY SO (G. & I. Garshwin) VY. DLA-325-A & D, 3-29-36. Dec. 806, R: I Got Plenty o' Nuttin'.

IT MAKES NO DIFFERENCE NOW (Tillman-Davis) Bob Crosby O. DLA-2275-B, 12-16-40. Dec. 3590, R: San Antonio Rose.

IT MUST BE TRUE (Barris-Arnheim-Clifford) Music Maids, JST's Frying Pan S. DLA-1753-A, 4-3-39. Dec. 2535, R: I Surrender, Dear.

IT'S A LONELY TRAIL (N. & C. Kenny-DeLeath) JST. DLA-1691-A, 12-19-38. Dec. 2237 (A-69), R: When the Bloom Is on the Sage.

IT'S ALWAYS YOU (Van Heusen-Burke) (Film: The Road to Zanzibar) JST. DLA-2253-A, 12-3-40. Dec. 3636, R: You Lucky People You.

IT'S EASY TO REMEMBER (Rodgers-Hart) (Film: Mississippi) Rhythmettes, 3 Shades of Blue, G. Stoll O. DLA-95-B, 2-21-35. Dec. 391, R: Swanee River. Dec. 3731 (A-221), R: With Every Breath I Take.

IT'S THE DREAMER IN ME (Van Heusen-Dorsey) JST. DLA-1295-A, 5-23-38. Dec. 1888, R: Now It Can Be Told.

IT'S THE NATURAL THING TO DO (Johnston-Burke) (Film: Double or Nothing) JST. DLA-829-A, 7-12-37. Dec. 1376, R: All You Want to Do Is Dance.

I'VE GOT A POCKETFUL OF DREAMS (Monaco-Burke) (Film: Sing, You Sinners) JST. DLA-1312-A, 7-11-38. Dec. 1933, R: Blues Serenade, A.

JIMMY VALENTINE See: MEDLEY OF GUS EDWARDS' HITS.

JOOBALAI (Rainger-Robin) (Film: Paris Honeymoon) JST. DLA-1550-B, 11-4-38. Dec. 2200, R: You're a Sweet Little Headache.

JUNE IN JANUARY (Rainger-Robin) (Film: Here Is My Heart) G. Stoll O. DLA-71-A, 11-9-34. Dec. 310 (A-221), R: Love Is Just Around the Corner.

JUST A KID NAMED JOE (Livingston-David) JST. DLA-1690-A, 12-19-38. Dec. 2257, R: Lonesome Road, The.

Dec. 3601 (A-202), R: Shoe Shine Boy.

JUST A-WEARYIN' FOR YOU (Bond-Stanton) G. Stoll O. DLA-7-B, 8-8-34. Dec. 100, R: I Love You Truly.

JUST ONE MORE CHANCE (Johnston-Coslow) JST. DLA-1773-A, 6-12-39. Dec. 2999, R: Sweet Potato Piper.

JUST ONE WORD OF CONSOLATION (Williams-Lemonier) 3 Cheers, I. Ditmars, piano. DLA-555-A, 8-12-36. Dec. 1044 (A-181), R: Dear Old Girl.

LAMPLIGHTER'S SERENADE (Carmichael-Webster) VY. DLA-2846-A, 1-26-42. Dec. 4249, R: Mandy Is Two.

LAUGH AND CALL IT LOVE (Monaco-Burke) (Film: Sing, You Sinners) JST. DLA-1315-A, 7-11-38. Dec. 1934, R: Don't Let That Moon Get Away.

LEGEND OF OLD CALIFORNIA (Warren-Mercer) JST. DLA-2072-A, 7-27-40. Dec. 3388 (A-250), R: Prairieland Lullaby.

LET ME CALL YOU SWEETHEART (Friedman-Whitson) G. Stoll O. DLA-8-A, 8-8-34. Dec. 101, R: Someday Sweetheart.

LET ME LOVE YOU TONIGHT See: NO TE IMPORTE SABER.

LET ME WHISPER I LOVE YOU (Heyman-Gasparre-Pattison-Rosell) JST. DLA-1276-A, 4-22-38. Dec. 1819, R: Swing Low, Sweet Chariot.

LET'S ALL MEET AT MY HOUSE (Van Heusen-Burke) M. Lane, W. Herman, W. Herman Woodchoppers. DLA-2597-A, 7-30-41. Dec. 4162, R: Deep in the Heart of Texas.

LET'S CALL A HEART A HEART (Johnston-Burke) (Film: Pennies from Heaven) G. Stoll O. DLA-478-A, 7-29-36. Dec. 947, R: Pennies from Heaven.

LET'S TIE THE OLD FORGET-ME-NOT (Gorney-Webster) JST. DLA-1692-A, 12-19-38. Dec. 2273, R: I Cried for You.

LET'S WALTZ FOR OLD TIME'S SAKE (Stept-Koehler) E. Dunstedter, organ. DLA-1071-B, 11-15-37. Dec. 1554, R: When the Organ Played "O Promise Me"

LIGHTS OUT 'TIL REVEILLE (Cowan-Worth) JST. DLA-2439-A, 6-14-41. Dec. 3886, R: My Old Kentucky Home.

LITTLE ANGEL (Owens) H. Owens O. DLA-1211-A, 4-13-38. Dec. 1845 (A-140), R: Sweet Hawaiian Chimes.

LITTLE LADY MAKE-BELIEVE (Simon-Tobias) E. Dunstadter, organ. DLA-1287-A, 4-25-38. Dec. 1794, R: Don't Be That Way. Dec. 3603 (A-202), R: Girl with the Pigtales...

LITTLE SIR ECHO (Fearis-Smith) Music Maids, JST. DLA-1743-A, 3-31-39. Dec. 2385 (A-202), R: Poor Old Rover.

LOVE STAR TRAIL (Walker) JST. DLA-2252-A, 12-3-40. Dec. 3584, R: Nightingale Sang in Berkeley Square. Dec. 4201 (A-250), R: Along the Santa Fe Trail.

LONESOME ROAD, THE (Shilkret-Austin) JST. DLA-1635-A, 12-12-38. Dec. 2257, R: Just a Kid Named Joe. Dec. 3541 (A-181), R: One Rose, The.

LOVE IS JUST AROUND THE CORNER (Gensler-Robin) (Film: Here Is My Heart) G. Stoll O. DLA-72-A & B, 11-9-34. Dec. 310 (A-221), R: June in January.

LOVELY LADY (McHugh-Koehler) VY. DLA-309-A & B, 3-24-36. Dec. 756, R: Would You?

LULLABY (Brahms) See: BRAHMS' LULLABY.

MAN AND HIS DREAM, A (Monaco-Burke) (Film: The Star Maker) JST. DLA-1772-A, 6-12-39. Dec. 2641, R: Go Fly a Kite.

MANDY IS TWO (McGrath-Mercer) JST. DLA-2841-A, 1-24-42. Dec. 4249, R: Lamplighter's Serenade.

MARCHETA (Schertzinger) JST. DLA-1918-A, 2-9-40. Dec. 3133 (A-250), R: Sierra Sue.

MAYBE (G. & I. Gershwin) VY. DLA-1776-A, 6-14-39. Dec. 2874 (A-96), R: Somebody Loves Me.

MAYBE I'M WRONG AGAIN (Trent-Bennett) G. Stoll O. DLA-73-A, 11-9-34. Dec. 309, R: With Every Breath I Take.

ME AND THE MOON (Handman-Hirsch) VY. DLA-589-A, 8-19-36. Dec. 912, R: Beyond Compare.

MEDLEY OF GUS EDWARDS' HITS (Sunbonnet Sue, Jimmy Valentine, If I Was a Millionaire) Music Maids, JST. DLA-1796-A, 6-30-39. Dec. 2700, R: In My Merry Oldsmobile. Dec. 3602 (A-202), R: Apple for the Teacher, An.

MEET THE SUN HALFWAY (Monaco-Burke) (Film: If I Had My Way) JST. DLA-1981-A, 4-12-40. Dec. 3162, R: Pessimistic Character, The.

MEXICALI ROSE (Tenney-Stone) JST. DLA-1316-A, 7-11-38. Dec. 2001 (A-69), R: Silver on the Sage.

MISS YOU (H., C., & E. Tobias) JST. DLA-2840-A, 1-24-42. Dec. 4183, R: Blues in the Night.

MISSOURI WALTZ (Logan-Eppell-Shannon) JST. DLA-1769-A & B, 6-9-39. Dec. 2676 (A-69), R: Home on the Range.

MR. GALLAGHER AND MR. SHEAN (Mr. Crosby and Mr. Mercer) (Gallagher-Shean-Mercer) J. Mercer, VY's Small Fryers. DLA-1298-A & E, 7-1-38. Dec. 1960, R: Small Fry.

MISTER MEADOWLARK (Donaldson-Mercer) J. Mercer, VY. DLA-1985-A, 4-15-40. Dec. 3182, R: On Behalf of the Visiting Firemen.

MOON AND THE WILLOW TREE, THE (Schertzinger-Burke) (Film: The Road to Singapore) JST. DLA-1908-A, 12-15-39. Dec. 2998, R: Too Romantic.

MOON GOT IN MY EYES, THE (Johnston-Burke) (Film: Double or Nothing) JST. DLA-831-A, 7-12-37. Dec. 1375, R: Smarty.

MOON OF MANAKOORA (Newman-Loesser) JST. DLA-1151-A, 1-21-38. Dec. 1649, R: This Is My Night to Dream.

MOON OVER MADISON SQUARE See: WHEN THE MOON COMES OVER MADISON SQUARE.

MOON WAS YELLOW, THE (Ahlert-Leslie) G. Stoll O. DLA-64-B, 10-5-34. Dec. 179, R: Very Thought of You, The.

MOONBURN (Carmichael-Heyman) (Film: Anything Goes) G. Stoll O. DLA-262-B. Dec. 617, R: On Treasure Island.

MOONLIGHT AND SHADOWS (Hollander-Robin) VY. DLA-743-A, 3-5-37. Dec. 1186, R: I Never Realized.

MOONLIGHT COCKTAIL (Roberts-Gannon) JST. DLA-2858-A, 1-27-42. Dec. 4184, R: I Don't Want to Walk Without You.

MY BUDDY (Donaldson-Kahn) VY. DLA-2315-A, 12-30-40. Dec. 3736, R: I Only Want a Buddy--Not a Sweetheart.

MY HEART AND I (Hollander-Robin) (Film: Anything Goes) G. Stoll O. DLA-260-A, 11-13-35. Dec. 631, R: Sailor Returns.

MY HEART IS TAKING LESSONS (Monaco-Burke) (Film: Doctor Rhythm) JST. DLA-1148-A, 1-21-38. Dec. 1648, R: On the Sentimental Side.

MY ISLE OF GOLDEN DREAMS (Blaufuss-Kahn) D. McIntire. DLA-1775-A, 6-13-39. Dec. 2775 (A-140), R: To You, Sweetheart Aloha.

MY LITTLE BUCKAROO (Jerome-Scholl) VY. DLA-746-A, 3-8-37. Dec. 1234, R: What Is Love? Dec. 2679 (A-69), R: I'm an Old Cowhand.

MY MELANCHOLY BABY (Burnett-Norton) JST. DLA-1633-A, 12-12-38. Dec. 2289, R: Between a Kiss and a Sigh. Dec. 3542 (A-181), R: I Cried for You.

MY OLD KENTUCKY HOME (Foster) King's Men, VY. DLA 2261-B, 12-9-40. Dec. 3886, R: Lights Out 'Til Reveille.

MY REVERIE (Clinton-Debussy) Bob Crosby O. C-91513-A & B, 10-14-38. Dec. 2123, R: Old Folks.

NEIGHBORS IN THE SKY (Barris) JST. DLA-1793-A, 6-30-39. Dec. 2626, R: Start the Day Right.

NEVER IN A MILLION YEARS (Revel-Gordon) J. Dorsey O. DLA-730-A, 2-28-37. Dec. 1210, R: In a Little Hula Heaven.

NEW SAN ANTONIO ROSE See: SAN ANTONIO ROSE.

NIGHTINGALE SANG IN BERKELEY SQUARE, A (Sherwin-Maschwitz) JST. DLA-2287-A, 12-20-40. Dec. 3584, R: Lone Star Trail.

NO TE IMPORTE SABER (LIT ME LOVE YOU TONIGHT) (Touzet-Parish) In Spanish. VY. DLA-2518-B, 7-8-41. Dec. 3965, R: You're the Moment of a Lifetime.

NOW IT CAN BE TOLD (Berlin) JST. DLA-1294-A, 5-23-38. Dec. 1888, R: It's the Dreamer in Me.

Oh, HOW I MISS YOU TONIGHT (Davis-Burke-Fisher) JST. DLA-2500-A, 7-5-41. Dec. 4152, R: Dear Little Boy of Mine.

OLD FOLKS (Robinson-Hill) Bob Crosby O. C-91512-A & B, 10-14-38. Dec. 2123, R: My Reverie.

OLD FOLKS AT HOME (Foster) See: SWANEE RIVER.

OLD OAKEN BUCKET, THE (Woodworth-Kiallmark) Music Maids, Hal Hopper, JST. DLA-2438-A, 6-14-41. Dec. 4343, R: Conchita, Marquita, Lolita...

ON BEHALF OF THE VISITING FIREMEN (Donaldson-Mercer) J. Mercer, VY. DLA-1986-A, 4-15-40. Dec. 3182, R: Mister Meadowlark.

ON THE SENTIMENTAL SIDE (Monaco-Burke) (Film: Doctor Rhythm) JST. DLA-1150-A, 1-21-38. Dec. 1648, R: My Heart Is Taking Lessons.

ON TREASURE ISLAND (Burke-Leslie) VY. DLA-255-A & B, 11-12-35. Dec. 617, R: Moonburn.

ONE ROSE, THE (Lyon-McIntire) VY. DLA-741-A, 3-5-37. Dec. 1201, R: Sentimental and Melancholy. Dec. 3541 (A-181), R: Lonesome Road, The.

ONE, TWO, BUTTON YOUR SHOE (Johnston-Burke) (Film: Pennies from Heaven) G. Stoll O. DLA-479-A, 7-29-36. Dec. 948, R: So Do I.

ONLY FOREVER (Monaco-Burke) (Film: Rhythm on the River) JST. DLA-2033-A, 7-3-40. Dec. 3300, R: When the Moon Comes Over Madison Square.

PALACE IN PARADISE (Owens) L. McIntire. DLA-907-B, 9-11-37. Dec. 1616 (A-140), R: Dancing Under the Stars.

PALE MOON (Logan-Glick) Merry Macs, Bob Crosby's Bob Cats. DLA-2291-B, 12-23-40. Dec. 3887, R: Who Calls?

PARADISE ISLE (Koki) Paradise Island Trio. DLA-2061-A, 7-20-40. Dec. 3797, R: Aloha Kuu Ipo Aloha.

PECKIN' (Pollack-James) J. Dorsey C. DLA-739-A, 3-3-37. Dec. 1301, R: Just Lately, by J. Dorsey C.]

PENNIES FROM HEAVEN (Johnston-Burke) (Film: Pennies from Heaven) G. Stoll O. DLA-463-A, 7-24-36. Dec. 947, R: Let's Call a Heart a Heart.

PENNIES FROM HEAVEN (Johnston-Burke) (Film: Pennies from Heaven) J. Dorsey O. DLA-580-A, 8-17-36. 12" Dec. 15027, R: Pennies from Heaven Medley.

PENNIES FROM HEAVEN MEDLEY (Johnston-Burke) (Film: Pennies from Heaven) F. Langford, L. Armstrong, J. Dorsey O. (Bing sings So Do I as a duet with F. Langford) DLA-579-A, 8-17-36. 12" Dec. 15027, R: Pennies from Heaven.

PESSIMISTIC CHARACTER, THE (Monaco-Burke) (Film: If I Had My Way) JST. DLA-1984-A, 4-12-40. Dec. 3162, R: Meet the Sun Halfway.

PLEASE (Rainger-Robin) (Film: The Big Broadcast) JST. DLA-2073-A, 7-27-40. Dec. 3450, R: You Are the One.

POOR OLD ROVER (Porter-Johnson) Four-some, JST's Frying Pan 5. DLA-1723-A, 3-15-39. Dec. 2385 (A-202), R: Little Sir Echo.

PRAIRIELAND LULLABY (Young-Loesser) JST. DLA-2075-A, 7-27-40. Dec. 3388 (A-250), R: Legend of Old California.

RANCHO GRANDE, EL See: ALLA EN EL RANCHO GRANDE.

RED SAILS IN THE SUNSET (Williams-Kennedy) VY. DLA-253-A, 11-12-35. Dec. 616, R: Take Me Back to My Boots...

REMEMBER HAWAII (Willson) D. McIntire. DLA-2633-A, 1-19-42. Dec. 4173, R: Sing Me a Song of the Islands.

REMEMBER ME? (Warren-Dubin) JST. DLA-942-A, 9-20-37. Dec. 1451, R: I Still Love to Kiss You Goodnight.

RHYTHM ON THE RIVER (Monaco-Burke) (Film: Rhythm on the River) JST. DLA-2042-A, 7-10-40. Dec. 3309, R: That's for Me.

RIDIN' DOWN THE CANYON (Aultry-Burnette) VY. DLA-2516-A, 7-8-41. Dec. 3952, R: You Are My Sunshine.

ROBINS AND ROSES (Burke-Leslie) VY. DLA-323-A, 3-29-36. Dec. 791, R: We'll Rest at the End of the Trail.

ROUNDUP LULLABY (Clark-Ross) (Film: *Rhythm on the Range*) VY. DLA-437-A, 7-14-36. Dec. 870 (A-250), R: Empty Saddles.

SAIL ALONG, SILV'RY MOON (Wenrich-Tobias) L. McIntire. DLA-909-B, 9-11-37. Dec. 1518 (A-140), R: When You Dream About Hawaii.

SAILOR BEWARE (Whiting-Robin) G. Stoll O. DLA-259-A, 11-13-35. Dec. 631, R: My Heart and I.

SAN ANTONIO ROSE (Wills) Bob Crosby O. DLA-2274-A, 12-16-40. Dec. 3590, R: It Makes No Difference Now.

SENTIMENTAL AND MELANCHOLY (Whiting-Mercer) VY. DLA-745-A, 3-8-37. Dec. 1201, R: One Rose, The.

SHEPHERD SERENADE (Spielman-Goell) H. Sosnik O. 69863-A, 10-24-41. Dec. 4065, R: Anniversary Waltz.

SHOE SHINE BOY (Chaplin-Cahn) J. Dorsey O. DLA-521-A, 8-4-36. Dec. 905, R: House That Jack Built for Jill, The. Dec. 3601 (A-202), R: Just a Kid Named Joe.

SIERRA SUE (Carey) JST. DLA-1970-A, 3-22-40. Dec. 3133 (A-250), R: Marcheta.

SILENT NIGHT, HOLY NIGHT (Gruber-Mohr) Guardsmen Qt., VY. DLA-261-A, 11-12-35. Dec. 621 (A-159), R: Adeste Fidelis.

SILVER ON THE SAGE (Rainger-Robin) JST. DLA-1314-A, 7-11-38. Dec. 2001 (A-69 R: Mexicali Rose.

SING A SONG OF SUNBEAMS (Monaco-Burke) (Film: *East Side of Heaven*) JST. DLA-1721-A, 3-10-39. Dec. 2359, R: East Side of Heaven.

SING ME A SONG OF THE ISLANDS (Owens-Gordon) D. McIntire. DLA-2830-A, 1-19-42. Dec. 4173, R: Remember Hawaii.

SINGING HILLS, THE (Mysels-Sanford-David) JST. DLA-1952-A, 2-25-40. Dec. 3064, R: Devil May Care. Dec. 4200 (A-250), R: Tumbling Tumbleweeds.

SINGING SANDS OF ALAMOSA, THE (Reisfeld-Gannon) D. McIntire. DLA-2832-A, 1-19-42. Dec. 4339, R: I'm Drifting Back to Dreamland.

SKYLARK (Carmichael-Mercer) JST. DLA-2843-B, 1-24-42. Dec. 4193, R: Blue Shadows and White Gardenias.

SMALL FRY (Carmichael-Loesser) (Film: *Sing, You Sinners*) J. Mercer & VY's Small Fryers. DLA-1297-A, 7-1-38. Dec. 1960, R: Mr. Gallagher and Mr. Shean. Dec. 3600 (A-202), R: That Sly Old Gentleman.

SMARTY (Lane-Freed) (Film: *Double or Nothing*) JST. DLA-832-A, 7-12-37. Dec. 1375, R: Moon Got in My Eyes.

SO DO I (Johnston-Burke) (Film: *Pennies from Heaven*) G. Stoll O. DLA-462-A, 7-24-36. Dec. 948, R: One, Two, Button Your Shoe.

SO DO I (Johnston-Burke) (Film: *Pennies from Heaven*) F. Langford, J. Dorsey O. See: PENNIES FROM HEAVEN MEDLEY.

SOMEBODY LOVES ME (Gershwin-MacDonald-DeSylva) VY. DLA-1777-A, 6-14-39. Dec. 2874 (A-96), R: Maybe.

SOMEDAY SWEETHEART (J. & B. Spikes) G. Stoll O. DLA-9-A, 8-8-34. Dec. 101, R: Let Me Call You Sweetheart.

SONG OF OLD HAWAII, A (Noble-Beecher) D. McIntire. DLA-2014-A, 7-1-40. Dec. 3299 (A-193), R: Trade Winds.

SONG OF THE ISLANDS (King) D. McIntire. DLA-452-A, 7-23-36. Dec. 880 (A-10), R: Aloha Oe.

SOON (Rodgers-Hart) (Film: *Mississippi*) G. Stoll O. DLA-93-A, 2-21-35. Dec. 392 (A-221), R: Down by the River.

SOUTH SEA ISLAND MAGIC (Long-Tomerlin) D. McIntire. DLA-522-A, 8-4-36. Dec. 886 (A-140), R: Hawaiian Paradise.

S'POSIN' (Denniker-Razaf) Music Maids, JST's Frying Pan 5. DLA-1754-A, 4-3-39. Dec. 2413, R: And the Angels Sing. Dec. 3543 (A-181), R: Blues Serenade, A.

STAR DUST (Carmichael-Parish) M. Malneck O. DLA-1734-A, 3-22-39. Dec. 2374 (A-181), R: Deep Purple.

STAR-SPANGLED BANNER, THE (Smith-Key) M. Terr's Mixed Cho., JST. DLA-1740-A, 3-27-39. Dec. 2400 (A-50), R: God Bless America.

START THE DAY RIGHT (Tobias-Lewis-Spitally) C. Boswell, JST. DLA-1781-A, 6-22-39. Dec. 2626, R: Neighbors in the Sky.

STILL THE BLUEBIRD SINGS (Monaco-Burke) (Film: *The Star Maker*) JST. DLA-1770-A, 6-12-39. Dec. 2640, R: Apple for the Teacher, An.

SUMMERTIME (Garshwin-Hayward) M. Malneck O. DLA-1310-A, 7-8-38. Dec. 2147, R: You Must Have Been a Beautiful Baby.

SUNBONNET SUE See: MEDLEY OF GUS EDWARDS' HITS.

SWANEE RIVER (Foster) (Film: *Mississippi*) Crinoline Choir, G. Stoll O. DLA-96-A, 2-21-35. Dec. 391, R: It's Easy to Remember.

SWEET HAWAIIAN CHIMES (McIntire-Sanford-McConnell) H. Owens O. DLA-1210-A, 4-13-38. Dec. 1845 (A-140), R: Little Angel.

SWEET IS THE WORD FOR YOU (Rainger-Robin) (Film: *Waikiki Wedding*) VY. DLA-742-A, 3-5-37. Dec. 1184, R: I Have So Little to Give.

SWEET LILIANI (Owens) (Film: *Waikiki Wedding*) L. McIntire. DLA-722-B, 2-23-37. Dec. 1175 (A-140), R: Blue Hawaii.

SWEET POTATO PIPER (Monaco-Burke) (Film: *The Road to Singapore*) Four-some, JST's Frying Pan 5. DLA-1909-A, 12-15-39. Dec. 2999, R: Just One More Chance.

SWEETHEART OF SIGMA CHI (Vernor-Stokes) JST. DLA-2440-A, 6-14-41. Dec. 4000, R: Dream Girl of Pi K. A.

SWEETHEART WALTZ, THE (Lombardo-Kent-Drake) G. Stoll O. DLA-67-B & C, 10-5-34. Dec. 245, R: Two Cigarettes in the Dark.

SWEETHEARTS (Herbert-Smith) VY. DLA-1607-B, 12-2-38. Dec. 2315, R: Ah, Sweet Mystery of Life.

SWING LOW, SWEET CHARIOT (Sheppard) P. Taylor Choristers. DLA-1290-B, 4-25-38. Dec. 1819, R: Let Me Whisper I Love You. Dec. 3540 (A-181), R: Darling Nellie Gray.

TAKE ME BACK TO MY BOOTS AND SADDLE (Powell-Samuels-Whitcup) VY. DLA-254-A & B, 11-12-35. Dec. 616, R: Red Sails in the Sunset. Dec. 2677 (A-69), R: Twilight on the Trail.

TAKES TWO TO MAKE A BARGAIN (Revel-Gordon) (Film: *Two for Tonight*) Dorsey Bros. O. 39854-A, 8-14-35. Dec. 548 (A-221), R: Without a Word of Warning.

TEA FOR TWO (Youmans-Caesar) C. Boswell Bob Crosby's Bob Cats. DLA-2271-A, 12-13-40. Dec. 3689, R: Yes, Indeed!

THAT SLY OLD GENTLEMAN (Monaco-Burke) (Film: *East Side of Heaven*) JST. DLA-1720-A & B, 3-10-39. Dec. 2360, R: Hang Your Heart on a Hickory Limb. Dec. 3600 (A-202), R: Small Fry.

THAT'S FOR ME (Monaco-Burke) (Film: *Rhythm on the River*) JST. DLA-2043-A, 7-10-40. Dec. 3309, R: Rhythm on the River.

THERE'S A GOLD MINE IN THE SKY (C. & N. Kenny) E. Dunstedter, organ. DLA-1051-A, 11-12-37. Dec. 1565, R: In the Mission by the Sea. Dec. 2678 (A-69), R: We'll Rest at the End of the Trail.

THINE ALONE (Herbert-Blossom) VY. DLA-1608-B, 12-2-38. Dec. 2680, R: When You're Away.

THIS IS MY NIGHT TO DREAM (Monaco-Burke) (Film: *Doctor Rhythm*) JST. DLA-1149-B, 1-21-38. Dec. 1649, R: Moon of Manakora.

'TIL REVELLE See: LIGHTS OUT 'TIL REVELLE.

TO YOU, SWEETHEART, ALOHA (Owens) D. McIntire. DLA-1774-A, 6-13-39. Dec. 2775 (A-140), R: My Isle of Golden Dreams.

TOO MARVELOUS FOR WORDS (Whiting-Mercer) J. Dorsey O. DLA-738-A, 3-3-37. Dec. 1185, R: What Will I Tell My Heart?

TOO ROMANTIC (Monaco-Burke) (Film: *The Road to Singapore*) JST. DLA-1907-A, 12-15-39. Dec. 2998, R: Moon and the Willow Tree, The.

TOUCH OF YOUR LIPS, THE (Noble) VY. DLA-308-A & C, 3-24-36. Dec. 757, R: Twilight on the Trail.

TRADE WINDS (Friend-Tobias) D. McIntire. DLA-2013-A, 7-1-40. Dec. 3299 (A-193), R: Song of Old Hawaii.

TUMBLING TUMBLEWEEDS (Nolan) JST. DLA-1919-A, 2-9-40. Dec. 3024, R: If I Knew Then. Dec. 4200 (A-250), R: Singing Hills, The.

TWILIGHT ON THE TRAIL (Alter-Mitchell) VY. DLA-307-A & B, 3-24-36. Dec. 757, R: Touch of Your Lips, The. Dec. 2677 (A-69), R: Take Me Back to My Boots and Saddle.

TWO CIGARETTES IN THE DARK (Pollack-Webster) G. Stoll O. DLA-66-A & C, 10-5-34. Dec. 245, R: Sweetheart Waltz, The.

TWO FOR TONIGHT (Revel-Gordon) (Film: *Two for Tonight*) Dorsey Bros. O. 39855-A, 8-14-35. Dec. 543 (A-221), R: I Wished on the Moon.

VERY THOUGHT OF YOU, THE (Noble) G. Stoll O. DLA-65-A, 10-5-34. Dec. 179, R: Moon Was Yellow, The.

WAITER AND THE PORTER AND THE UPSTAIRS MAID, THE (Mercer) (Film: *Birth of the Blues*) M. Martin, J. Taagarden, J. Taagarden O. DLA-2411-A, 5-26-41. Dec. 3970, R: Birth of the Blues, The.

WALTZ YOU SAVED FOR ME, THE (King-Flindt-Kahn) Paradise Island Trio. DLA-2057-A, 7-20-40. Dec. 3354, R: Where the Blue of the Night...

WAY YOU LOOK TONIGHT, THE (Kern-Fields) Dixie L. Crosby, VY. DLA-587-A, 8-19-36. Dec. 907, R: Fine Romance, A.

WE'LL REST AT THE END OF THE TRAIL (Rose-Poulton) VY. DLA-306-A, 3-24-36. Dec. 791, R: Robins and Roses. Dec. 2678 (A-69), R: There's a Gold Mine in the Sky.

WHAT IS LOVE? (Young-Rainger-Robin)
VY. DLA-747-A, 3-8-37. Dec. 1234,
R: My Little Buckaroo.

WHAT WILL I TELL MY HEART? (Tinturin--
Lawrence) J. Dorsey O. DLA-737-A,
3-3-37. Dec. 1185, R: Too Marvelous
for Words.

WHAT'S NEW? (Haggart-Burke) JST. DLA-
1794-A, 6-30-39. Dec. 2671, R: Girl
of My Dreams.

WHEN DAY IS DONE (Katscher-DeSylva) VY.
DLA-2314-A, 12-30-40. Dec. 3614, R:
Chapel in the Valley.

WHEN I LOST YOU (Berlin) Paradise Is-
land Trio. DLA-2060-A, 7-20-40.
Dec. 3477, R: When You're a Long,
Long Way from Home.

WHEN MOTHER NATURE SINGS HER LULLABY
(Brown-Yocell) E. Dunstedter, organ.
DLA-1288-A, 4-25-38. Dec. 1874, R:
Darling Nellie Gray.

WHEN THE BLOOM IS ON THE SAGE (Howard-
Vincent) Foursome, JST's Frying Pan 5
DLA-1636-A, 12-12-38. Dec. 2237
(A-69), R: It's a Lonely Trail.

WHEN THE MOON COMES OVER MADISON SQUARE
(Monaco-Burke) (Film: *Rhythm on the
River*) JST. DLA-2031-A, 7-3-40.
Dec. 3300, R: Only Forever.

WHEN THE ORGAN PLAYED "O PROMISE ME"
(Sherman-Silver-Meskill) E. Dunsted-
ter, organ. DLA-1052-A, 11-12-37.
Dec. 1554, R: Let's Waltz for Old
Time's Sake.

WHEN YOU DREAM ABOUT HAWAII (Ruby-Sil-
vers-Kalmar) L. McIntire. DLA-908-
A & B, 9-11-37. Dec. 1518 (A-140),
R: Sail Along, Silv'ry Moon.

WHEN YOU'RE A LONG, LONG WAY FROM HOME
(Meyer-Lewis) Paradise Island Trio.
DLA-2059-A, 7-20-40. Dec. 3477, R:
When I Lost You.

WHEN YOU'RE AWAY (Herbert-Blossom) VY.
DLA-1605-B, 12-2-38. Dec. 2680, R:
Thine Alone.

WHERE THE BLUE OF THE NIGHT MEETS THE
GOLD OF THE DAY (Ahlerst-Turk-Crosby)
Paradise Island Trio. DLA-2058-A,
7-20-40. Dec. 3354, R: Waltz You
Saved for Me, The.

WHERE THE RIVER SHANNON FLOWS (Russell)
King's Men, VY. DLA-2262-A, 12-9-40.
Dec. 3609, R: Did Your Mother Come
from Ireland?

WHISTLER'S MOTHER-IN-LAW, THE (Stevens-
Wagner) M. Lane, Woody Herman Wood-
choppers. DLA-2599-A, 7-30-41. Dec.
3971, R: I Ain't Got Nobody.

WHISTLING IN THE WILLOW (Rose-Stock-
Cavanaugh) JST. DLA-1757-A, 4-5-39.
Dec. 2448, R: If I Had My Way.

WHO CALLS? (Marks-Hill) JST. DLA-2398-
A, 5-23-41. Dec. 3887, R: Pale Moon.

WITH EVERY BREATH I TAKE (Rainger-Rob-
in) (Film: *Here Is My Heart*) G. Stoll
O. DLA-70-A & B, 11-9-34. Dec. 309,
R: Maybe I'm Wrong Again. Dec. 3731
(A-221), R: It's Easy to Remember.

WITHOUT A WORD OF WARNING (Revel-Gor-
don) (Film: *Two for Tonight*) Dorsey
Bros. O. 39856-A, 8-14-35. Dec.
548 (A-221), R: Takes Two to Make a
Bargain.

WOULD YOU? (Brown-Freed) VY. DLA-322-
A, 3-29-36. Dec. 756, R: Lovely
Lady.

WRAP YOUR TROUBLES IN DREAMS (Barris-
Koehler-Moll) JST. DLA-1767-A, 6-9-
39. Dec. 2948, R: Between 18th and
19th on Chestnut Street.

YES, INDEED! (Oliver) C. Boswell, Bob
Crosby's Bob Cats. DLA-2272-A, 12-
13-40. Dec. 3689, R: Tea for Two.

YODELIN' JIVE, THE (Raye-Prince) An-
drews Sis., J. Venuti O. 66633-B,
9-20-39. Dec. 2800, R: Cirihihihihi.
YOU AND I (Willson) JST. DLA-2400-A,
5-23-41. Dec. 3840, R: Brahms' Lul-
laby.

YOU ARE MY SUNSHINE (Davis-Mitchell)
VY. DLA-2515-A, 7-8-41. Dec. 3952,
R: Ridin' Down the Canyon.

YOU ARE THE ONE (Trotter-Carroll) JST.
DLA-2074-A, 7-27-40. Dec. 3450, R:
Please.

YOU LUCKY PEOPLE, YOU (Van Heusen-
Burke) (Film: *The Road to Zanzibar*)
JST. DLA-2288-A, 12-20-40. Dec.
3636, R: It's Always You.

YOU MADE ME LOVE YOU (Monaco-McCarthy)
Merry Macs, VY. DLA-2067-A, 7-23-40.
Dec. 3423, R: Do You Ever Think of Me

YOU MUST HAVE BEEN A BEAUTIFUL BABY
(Warren-Mercer) Bob Crosby O. C-
91511-A & B, 10-14-38. Dec. 2147, R:
Summertime.

YOU'RE A SWEET LITTLE HEADACHE (Rain-
ger-Robin) (Film: *Paris Honeymoon*)
JST. DLA-1547-A, 11-4-38. Dec.
2200, R: Joobalai.

YOU'RE DANGEROUS (Van Heusen-Burke)
(Film: *The Road to Zanzibar*) JST.
DLA-2286-A, 12-20-40. Dec. 3637, R:
Birds of a Feather.

YOU'RE THE MOMENT OF A LIFETIME (FLORES
NEGRAS) (Charles-DeKarlo) In Spanish
and English. VY. DLA-2517-A, 7-8-
41. Dec. 3965, R: No Te Importe Sa-
ber.

YOURS IS MY HEART ALONE (Lehar-Herzu-
Lohner-Smith) JST. DLA-1969-A, 3-22-
40. Dec. 3118, R: Beautiful Dreamer.

NUMERICAL LIST OF BING CROSBY'S BLUE-LABEL DECCA RECORDS

100--I Love You Truly/Just a-Wearyin'
for You

101--Let Me Call You Sweetheart/Some-
day Sweetheart

179--The Moon Was Yellow/The Very
Thought of You

245--Two Cigarettes in the Dark/The
Sweetheart Waltz

309--With Every Breath I Take/Maybe
I'm Wrong Again

310--June in January/Love Is Just
Around the Corner

391--It's Easy to Remember/Swanee
River

392--Soon/Down by the River

543--I Wished on the Moon/Two for
Tonight

547--I Wish I Were Aladdin/From the
Top of Your Head

548--Without a Word of Warning/Takes
Two to Make a Bargain

616--Red Sails in the Sunset/Take Me
Back to My Boots and Saddle

617--On Treasure Island/Moonburn

621--Adeste Fidelis/Silent Night

631--My Heart and I/Sailor Beware

756--Lovely Lady/Would You?

757--The Touch of Your Lips/Twilight
on the Trail

791--Robins and Roses/We'll Rest at
the End of the Trail

806--I Got Plenty o' Nuttin'/It Ain't
Necessarily So

870--Empty Saddles/Roundup Lullaby

871--I'm an Old Cowhand/I Can't Escape
from You

880--Song of the Islands/Aloha Oe

886--Hawaiian Paradise/South Sea
Island Magic

905--Shoe Shine Boy/The House That
Jack Built for Jill

907--A Fine Romance/The Way You Look
Tonight

912--Me and the Moon/Beyond Compare

947--Pennies from Heaven/Let's Call a
Heart a Heart

948--So Do I/One, Two, Button Your
Shoe

1044--Dear Old Girl/Just One Word of
Consolation

1175--Sweet Leilani/Blue Hawaii

1184--Sweet Is the Word for You/I Have
So Little to Give

1185--What Will I Tell My Heart/Too
Marvelous for Words

1186--Moonlight and Shadows/I Never
Realized

1201--The One Rose/Sentimental and
Melancholy

1210--Never in a Million Years/In a
Little Hula Heaven

1234--My Little Buckaroo/What Is Love?

1301--Peckin'/[Just Lately, by Jimmy
Dorsey O.]

1375--Smarty/The Moon Got in My Eyes

1376--All You Want to Do Is Dance/It's
the Natural Thing to Do

1451--Remember Me?/I Still Love to
Kiss You Goodnight

1462--The Folks Who Live on the Hill/
Can I Forget You?

1483--Basin Street Blues/Bob White

1516--When You Dream About Hawaii/Sail
Along, Silv'ry Moon

1554--When the Organ Played "O Promise
Me"/Let's Waltz for Old Time's S

1565--In the Mission by the Sea/There's
a Gold Mine in the Sky

1616--Dancing Under the Stars/Palace
in Paradise

1648--My Heart Is Taking Lessons/On
the Sentimental Side

1649--Moon of Manakooa/This Is My
Night to Dream

1794--Don't Be That Way/Little Lady
Make-Believe

1819--Let Me Whisper I Love You/Swing
Low, Sweet Chariot

1845--Sweet Hawaiian Chimes/Little Angel
 1874--Darling Nellie Gray/When Mother Nature Sings Her Lullaby
 1887--Alexander's Ragtime Band/Home on the Range
 1888--Now It Can Be Told/It's the Dreamer in Me
 1933--A Blues Serenade/I've Got a Pocketful of Dreams
 1934--Don't Let That Moon Get Away/Laugh and Call It Love
 1960--Small Fry/Mr. Gallagher and Mr. Shean
 2001--Mexicali Rose/Silver on the Sage
 2123--My Reverie/Old Folks
 2147--Summertime/You Must Have Been a Beautiful Baby
 2200--You're a Sweet Little Headache/Joobalai
 2201--I Have Eyes/The Funny Old Hills
 2237--When the Bloom Is on the Sage/It's a Lonely Trail
 2257--Just a Kid Named Joe/The Lonesome Road
 2273--I Cried for You/Let's Tie the Old Forget-Me-Not
 2289--My Melancholy Baby/Between a Kiss and a Sigh
 2315--Ah, Sweet Mystery of Life/Sweethearts
 2316--I'm Falling in Love with Someone/Gypsy Love Song
 2359--East Side of Heaven/Sing a Song of Sunbeams
 2360--That Sly Old Gentleman/Hang Your Heart on a Hickory Limb
 2374--Deep Purple/Star Dust
 2385--Little Sir Echo/Poor Old Rover
 2400--God Bless America/The Star-Spangled Banner
 2413--And the Angels Sing/S'posin'
 2447--I'm Building a Sailboat of Dreams/Down by the Old Mill Stream
 2448--Whistling in the Wildwood/If I Had My Way
 2494--Alla en el Rancho Grande/Ida, Sweet as Apple Cider
 2535--I Surrender Dear/It Must Be True
 2626--Start the Day Right/Neighbors in the Sky
 2640--An Apple for the Teacher/Still the Bluebird Sings
 2641--A Man and His Dream/Go Fly a Kite
 2671--What's New?/Girl of My Dreams
 2676--Home on the Range/Missouri Waltz
 2677--Take Me Back to My Boots and Saddle/Twilight on the Trail
 2678--There's a Gold Mine in the Sky/We'll Rest at the End of the Trail
 2679--I'm an Old Cowhand/My Little Buckaroo
 2680--When You're Away/Thine Alone
 2700--In My Merry Oldsmobile/Medley of Gus Edwards' Hits
 2775--My Isle of Golden Dreams/To You, Sweetheart, Aloha
 2800--Ciribiribin/Yodelin' Jive
 2874--Maybe/Somebody Loves Me
 2948--Between 18th and 19th on Chestnut Street/Wrap Your Troubles in Dreams
 2998--The Moon and the Willow Tree/Too Romantic
 2999--Just One More Chance/Sweet Potato Piper
 3024--Tumbling Tumbleweeds/If I Knew Then
 3064--The Singing Hills/Devil May Care
 3098--I Dream of Jeanie with the Light Brown Hair/The Girl with the Pigtales in Her Hair
 3118--Yours Is My Heart Alone/Beautiful Dreamer
 3133--Sierra Sue/Marcheta
 3161--April Played the Fiddle/I Haven't Time to Be a Millionaire
 3162--The Pessimistic Character/Meet the Sun Halfway
 3182--Mister Meadowlark/On Behalf of the Visiting Firemen
 3257--Cynthia/I'm Waiting for Ships That Never Come In
 3297--Ballad for Americans, Pts. 1 & 2
 3298--Ballad for Americans, Pts. 3 & 4
 3299--A Song of Old Hawaii/Trade Winds
 3300--Only Forever/When the Moon Comes Over Madison Square
 3309--That's for Me/Rhythm on the River
 3321--Can't Get Indiana Off My Mind/I Found a Million-Dollar Baby
 3354--Where the Blue of the Night Meets the Gold of the Day/The Waltz You Saved for Me
 3388--Legend of Old California/Prairie-land Lullaby
 3423--Do You Ever Think of Me?/You Made Me Love You
 3450--Please/You Are the One
 3477--When I Lost You/When You're a Long, Long Way from Home
 3540--Swing Low, Sweet Chariot/Darling Nellie Gray
 3541--The One Rose/The Lonesome Road
 3542--I Cried for You/My Melancholy Baby
 3543--A Blues Serenade/S'posin'
 3554--Ballad for Americans, Pts. 1 & 4
 3555--Ballad for Americans, Pts. 2 & 3
 3565--Along the Santa Fe Trail/I'd Know You Anywhere
 3584--A Nightingale Sang in Berkeley Square/Lone Star Trail
 3590--San Antonio Rose/It Makes No Difference Now
 3600--Small Fry/That Sly Old Gentleman
 3601--Shoe Shine Boy/Just a Kid Named Joe
 3602--An Apple for the Teacher/Medley of Gus Edwards' Song Hits
 3603--The Girl with the Pigtales in Her Hair/Little Lady Make-Believe
 3609--Did Your Mother Come from Ireland?/Where the River Shannon Flows
 3614--Chapel in the Valley/When Day Is Done
 3636--It's Always You/You Lucky People You
 3637--You're Dangerous/Birds of a Feather
 3644--Dolores/De Camptown Races
 3689--Yes, Indeed!/Tea for Two
 3731--With Every Breath I Take/It's Easy to Remember
 3736--My Buddy/I Only Want a Buddy--Not a Sweetheart
 3797--Paradise Isle/Aloha Kuu Ipo Aloha
 3840--You and I/Brahms' Lullaby
 3856--Be Honest with Me/Goodbye, Little Darlin', Goodbye
 3886--Lights Out 'Til Reveille/My Old Kentucky Home
 3887--Who Calls?/Pale Moon
 3952--You Are My Sunshine/Ridin' Down the Canyon
 3965--You're the Moment of a Lifetime/No Te Importe Saber
 3970--The Birth of the Blues/The Waiter and the Porter and the Upstairs Maid
 3971--The Whistler's Mother-in-Law/I Ain't Got Nobody
 4000--Sweetheart of Sigma Chi/Dream Girl of Pi K. A.

4033--Day Dreaming/Clementine
 4064--Do You Care?/Humpty Dumpty Heart
 4065--Shepherd Serenade/Anniversary Waltz
 4152--Oh, How I Miss You Tonight/Dear Little Boy of Mine
 4162--Deep in the Heart of Texas/Let's All Meet at My House
 4173--Sing Me a Song of the Islands/Remember Hawaii
 4183--Blues in the Night/Miss You
 4184--I Don't Want to Walk Without You/Moonlight Cocktail
 4193--Skylark/Blue Shadows and White Gardenias
 4200--The Singing Hills/Tumbling Tumbleweeds
 4201--Along the Santa Fe Trail/Lone Star Trail
 4249--Lamplighter's Serenade/Mandy Is Two
 4339--The Singing Sands of Alamosa/I'm Drifting Back to Dreamland
 4343--The Old Oaken Bucket/Conchita, Marquita, Lolita, Pepita, Rosita, Juanita Lopez
 4367--Hello, Mom/A Boy in Khaki, a Girl in Lace
 15027--Pennies from Heaven Medley/Pennies from Heaven (12-inch)



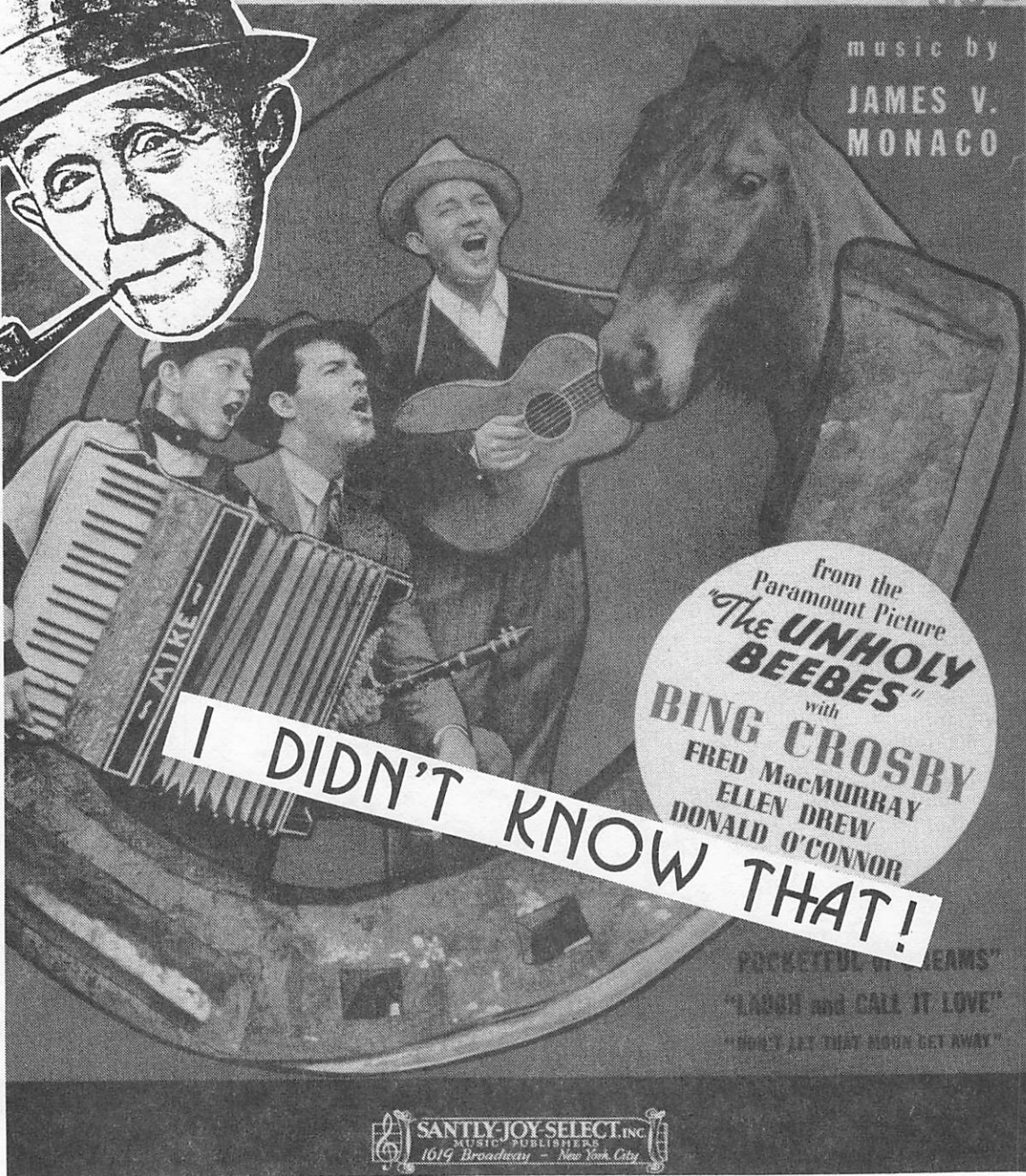


All that your editor knows about this movie appears on the cover of this piece of sheet music. None of Bing's movie books names this picture, "You Can Change the World", apparently produced for the Christophers. Look at the cast! We'll have to ask Bob DeFlores about this one!

DON'T LET THAT MOON GET AWAY

85c

music by
JAMES V.
MONACO



I DIDN'T KNOW THAT!

from the
Paramount Picture
**"The UNHOLY
BEEBES"**
with
BING CROSBY
FRED MacMURRAY
ELLEN DREW
DONALD O'CONNOR

"POCKETFUL OF DREAMS"
"LAUGH and CALL IT LOVE"
"DON'T LET THAT MOON GET AWAY"

 **SANTALY-JOY-SELECT, INC.**
MUSIC PUBLISHERS
1619 Broadway - New York City

The movie you all know as "Sing You Sinners" was produced under the working title of "The Unholy Beebes." In the film, Bing, Fred MacMurray, and Donald O'Connor played three brothers named BEEBE. Somehow, "Sing You Sinners" sounds nicer, doesn't it?

around the world looking for Bing

James A. Saukas

All good things must come to an end - in October, 1979, with 30 years of service in the USAF, I retired. The years were good - my job, as a crewmember on a jet transport, took me all over the world. As a dedicated Crosby collector and fan, my off-duty hours, stateside and overseas, were spent in looking for Bing records. Usually, after a long flight, I would shower, change into civilian clothes, change my money in to local currency, and be off to the nearest big city in search for records. The frustration level and disappointment level could be - at times - very high!

For example: After a flight from the States to Japan, you discover that because of crossing the international date line, it's Sunday (you thought it was Saturday!) and all the stores are closed, and you won't be there Monday. Or - finally, you get to visit Athens; It is Saturday afternoon. The banks are closed, but the billeting clerk gives you enough local money to ride into the city. You step off the bus in Athens only to discover that the stores close at 3 PM - and it's 3 PM! Or - you are scheduled for the South American run to Brazil - Chile - Argentina - Panama, but your aircraft breaks down, and you end up arriving in each city at night, with an early-morning departure - no chance to look for records, or anything else.

Money can be your next biggest problem overseas. Because of the daily fluctuation in the value of American currency few stores will accept the dollar. Most countries charge a fee to change American money in to their currency, and then another fee to change it back into American - if you have any left over. So, to prevent this, I have carried VISA and MasterCard. VISA is really the only card you need - it is accepted almost everywhere, and you get the best exchange rates.

Johannesburg, South Africa, has a strange (to us) way of stocking records. If it is on 45 rpm and in the Top Ten, they have it. If it is a current 12" LP, they have it - usually only 1 copy - BUT they can get all the copies you want within 24 hours. My VISA was accepted by Carlton Mall record shops there.

Montreal, P.Q. - Sam the Record Man, 399 St. Catherine Street, has a large selection of Crosby - 12" LPs and 45 rpm's - VISA accepted, and - you pay 15% less than the marked price, because of the difference in the values of the Canadian and US dollars. This is the only country in my recent experience where our money is worth more!

Frankfurt, West Germany: Main Radio, on the Mall, has a good selection of German releases plus a few imports (England, US). Pictures on their albums are great (why don't these pictures appear on US and English releases?) VISA accepted. Clerks do not speak English, but the words "Bing Crosby" will get you a smile and someone will direct you to the proper record section.

Berlin, West Germany: Lookin Schallplatten, near Tempelhof Airport always have some Crosby. VISA accepted, owner speaks English.

Madrid, Spain: Plaza De Sol - record stores are hard to find, mostly on side streets. The big Department stores have record sections. Clerks do not speak English, but again, "Bing Crosby" and someone will show you where the records are. VISA accepted.

London, England: This is Crosby Land! - a paradise for the collector. Even the small bookstores in the train stations have Crosby records. HMV on Oxford Street, near Bond Street, the largest selection of Crosby records I have ever seen in one place! Includes imports from Japan, France, Holland, US, and the like. Last Christmas they had the EP 45 - "A Crosby Christmas" - VISA accepted. Dean Street Records - on Dean Street, off Oxford Street - formerly a Harlequin store - the owner went into business for himself and specializes in old records - also collections. He has the hard-to-find records, but you will pay! VISA, of course. All over the English countryside - in the small villages - visit Boots the Chemist, or Woolworth - they have Bing!

Here in the United States, New York City is Crosby Country. King Karol on 42nd Street just east of Times Square - has the largest selection of Crosby I've seen in the US. Many, many imports, often for less than they sell for overseas! Colony Records, 1619 Broadway, features old records, but at a price. Ten inch LPs (Bing's) average \$40 each, and his 12" LPs go for from \$15 to \$50 each.

Peaches Records in Atlanta, Georgia, and Memphis, Tennessee, also have good selections of Bing records.

Actually, though, the best place to locate old Bing records is----your own city! Place an ad in the newspaper - "Crosby records wanted!" - it works! Garage sales, Flea markets, Old Book stores, pawn shops, junk shops - all have been productive for me. And don't forget the pages of BINGANG! (Just this year I found two 16" V Discs - in perfect condition, at a Flea market. Who says it can't happen here?)

I was never lucky enough to spend more than 24 hours in any one place overseas. This prevented me from getting away from the main shopping centers, and into the small side streets where the old records hide. I did find that anytime you said the name "Bing Crosby", a smile would greet you, and if the person had any English at all, you were assured of a pleasant conversation. Bing was not the ugly American - Bing represented all that was good and right with America. The people of England, in particular, loved him. All in the US should be thankful for this love - - think of the many great recordings by Bing that would not exist, had it not been for this love.

A few years ago - on a stateside trip, I spent two days in St. Louis. Going through some records in a dusty old book store, I found four Bing 78s that I did not have! Carefully - for the next week, as we flew from city to city - I carried these records from plane to motel to plane, to motel, etc. Arriving home, my hands full with a suitcase, hang-up case, brief-case, etc., my wife carried the records into the house for me. As she went through the door, somehow, the records slipped from her grasp and shattered on the floor!!!! To this day, I am still looking for these records.

ALTERNATE TAKES — WHO KNOWS?

gordon vogt

There is no one source to which the Crosby collector can refer in order to identify the numerous alternate takes of the great man's career. Both the LP-Ography and the Mini-Discography are of some help in this endeavor. The Mini tantalizingly lists about 170 issued alternate takes, and the LP-Ography sometimes lists which takes appear on which LPs. But the fact that the LP-Ography does not follow this policy with any consistency seriously limits its use as a reference source. Not only does it fail to tell us which takes are actually available on microgroove, but it also neglects to let the collector know which take he actually possesses on a certain LP, so that he can search for a specific take on 78. (Perhaps it should be noted once again, for the sake of the novice, that scratched around the outside of the label on every 78 - but not on a 45 - is a number which corresponds to the record number listed in the Mini-Discography. (the master number-ed.)

So, as it stands, the incurable Crosbyphile who wants every commercially released performance in his collection (and it may be worth pointing out that an alternate take is a separate performance) has few ways of knowing where the desired takes may lie. He may even possess several alternates hidden among his clutter of 78s, 45s, and LPs without knowing they are in his possession. Even if he takes the effort to test his collection for alternates - and this can only be done through the most painstaking of listening and taking notes - he may not have any way of determining which take is which. Sometimes the LP-Ography helps a bit by identifying the take used on a particular LP, but it does this with little consistency, thus seriously limiting its usefulness as a reference work.

Determining that two unidentified takes are different is occasionally easy. More often it takes bar-by-bar analysis, paying careful attention to scoops, grace notes, little alterations in phrasing, and small fluffs. To the average collector such an endeavor might seem fruitless, but it is surprising what one can learn from paying attention to even the minute differences usually evidenced in Bing's ballad work. There must be others like me who have never particularly admired the record "Stay On The Right Side" until they heard the superior take dug up by Michael Brooks for an Eddie Condon LP. The actual describable differences are small, but the effect is like night and day. Of course the song is one of Bing's jazzier efforts. I must confess that even I can't find much to prefer one way or the other in the alternate takes of a little ballad such as "I Have Eyes."

The fact that there's no consistent source of information regarding alternates means that the collector of takes is stuck with buying obscure issues of familiar material, or buying scads of old 78s in the hope that one or two rare takes will lurk therein. And, in fact, surprising things do happen! I was recently surprised by a hitherto unknown take of "Gal In Calico" on a ridiculously expensive German import. And how many collectors realize that the version of "After You've Gone" on Windmill's "Favorite Melodies" LP is different from the Decca version of the song performed with Buddy Cole? (Whether it's an alternate take or simply a different performance is a debatable point!) There must be dozens of collectors with like minor but cherished revelations to share, all going through similar contortions in trying to discover Crosby takes. Would it not be possible for us to pool our resources and our little pieces of knowledge? Surely, we'd save each other a lot of time and trouble!

I hereby propose a regular forum in which other Crosby collectors share their knowledge of alternates, and I propose the following model, covering two dozen alternate takes which are not readily available. Many of the alternates from Bing's first five years of recording are easily identifiable thanks to painstaking reissues on the part of Columbia and RCA. As a result I have skipped most of the numbers from that period. Where work needs to be done is in the period from 1933 to 1950 with special emphasis on the Decca period. In a few instances, my alternates exist only on tape, so it is impossible to always list the release from which it derived. Where possible, however, I have listed the source release. My basic method was to choose from within a record only one or two sections with clearly identifiable differences between takes, so that the collector might easily check the records in his possession. Where possible I have stated which take is which but, as shall be seen, that was not always possible.

1) "Ghost of a Chance". On Take A (master B12474A), which was used on Brunswick 6454 and about half of the reissues, "I'm the lover meant for you/AND I'd be true." On take B (B12474B) he sings:..."I'm the lover meant for you/I'd be true." Take B was used on Columbia 4533 (MM762).

2) "I've Got To Pass Your House." On the recent Crosby Collection, Michael Brooks went to the trouble of using Take A (B782A) never before released on LP. (It was originally released as Brunswick 6610 ed.) It is quite similar to Take B (B782B), released as Columbia 4531M, the major difference being in the number of grace notes (henceforth referred to as noodles) which Bing employs on Take B. Only on Take B does Bing noodle on the words "me" and "sympathy."

3) "Blue Prelude". The Biograph Crosby LP uses Take B (B791B), and most other LPs also use the Take commonly known as B. All 78s apparently used Take A. Only on take B does Bing noodle on the word "through" (in the phrase "Won't be long, till my song will be through). If he doesn't noodle there, your copy is Take A. (Also, Take A, Bing sings "...what is love but a prelude..." on all micro-groove reissues, he sings "...what is love, just a prelude..." ed.)

ALTERNATE TAKES — WHO KNOWS?

4). "On Treasure Island". (Masters DLA255 (A), (B), (C)) Originally, both takes A and B were used for Deccas 617 and 25380, Take C on the English Brunswick, BR-E 02100. On take A (included in the album "Good and Rare", Volume 4) Bing alters the melody in the opening bar of the chorus. In the ascending phrase "I sailed away..." he skips up to the top note on the word "sailed" rather than on "away". In the take used in the Reader's Digest set (B or C?) he sings the melody as written. (Take A & B, first chorus, "I still remember your kiss"; take C, "I still remember that kiss." ed.)

5). "Moonburn". (Masters DLA 259 (A), (B). Take B was used on the "Bing's Hollywood" LP. Take A is hardly a rare item (it was used both in the World Record's boxed set, and the Italian "Jazzin' Bing Crosby" LP), but it is a good example of how one take can so far surpass another, that it really affects a collection. Take B is far superior. The easiest way to check for it is to listen to Bing's ad libs during Sullivan's piano solo. On Take A, Bing encourages Joe to "play lightly". On Take B, he asks him to play "lightly, tenderly, and sweetly". Other minor ad libs will be noted on both takes.

6). "Would You". (Masters DLA 322 (A), (B). My beat-up blue label Decca 756 uses Take A. Take B is on the Old Masters set. On Take B, in the phrase "with a new romance", Bing is very slightly flat on the last word. Also, on Take B he sings the low note as written in the phrase "Holds him in her arms". But on Take A, he sings the phrase all on one note, only yielding to the top note on the last word.

7). "House Jack Built For Jill". (Masters DLA 441 (A), (B).) On Take B, (Decca 11009, also Bing's Hollywood) Bing sings the phrase "...under the blue.." as written - a straight descending series of notes. On Take A (Decca 905) he takes the phrase up two notes before resting on the final low note.

8). "I Never Realized". (Masters DLA 551 (A), (B).) Both were used for Decca 1186, and both were used on 78 rpm reissues. On Take A (also used on English Brunswick 78 02281) in the phrase "...since you came my way..." Bing noodles on "way", and again on the first repetition of the word "realized". Neither noodle appears on Take B (reissued on Decca LP LA8513).

9). "It Ain't Necessarily So". (Masters DLA 325 (A), (D). No known copies of Masters B or C exist. Decca used both masters A and D for Decca 806, master D only for Decca 25409. Both masters have been used in various other LP reissues, but on Decca DL 5129, the 10" "George Gershwin Songs", Bing's final musical elaboration of the word "so" is a simple series of descending notes. On Take A, Bing sings "...She fished him er, she says from that stream", while Take D omits the "er". Take A goes "...Oh, it ain't necessarily so-ho, It ain't necessarily so," while Take D goes "It ain't necessarily so, No, it ain't necessarily so".

10). "In A Little Hula Heaven". (Masters DLA 729 (A), (B).) On Take A (Decca 1210, and "Good & Rare", Volume 4) "...gay and free together".. On the superior take B (Decca 11013, also "Bing's Hollywood") he sings "... SO gay and free together....".

11). "Palace In Paradise". (Masters DLA 906 (A), (B).) Take A (Decca 1616, 19019, 25012, and various Decca and Coral LPs) have Bing singing "...I stroll in vain on the shore..." the first time through. On Take B (Decca LPs DL5122, DL8269, ED580) he sings "...AND stroll in vain on the shore..." both times through. Also, on Take A Bing's voice cracks each time he sings "...then I can be king once more..."

12). "I Have Eyes". (Masters 1548(A), (B).) Take A was used on Decca 2201, 11019; Take B was used on Decca LPs DL 4253, DL 6012, and also on the 78 Decca 11019, together with A. On Take A, when first time around he sings "...I can see you even miles away..." he breaks the second syllable of "away" into two notes. On Take B he does not do so, but rather drops the first syllable of "away" a fifth or so.

13). "The Funny Old Hills". (Masters DLA 1549 (A), (B).) A was used on Decca 78s 2201, and 11019, B was used for LPs DL4253 and DL6012. This one's easy. Simply check the funny little scat coda which is markedly different on the two takes. Bing opens it with a staccato bit in A, but B (as in Bing's Hollywood) is superior. Also, A: "...I got no gal, I got no pal..." B: "... I got no pal AND I got no gal...."

14). "Little Sir Echo". (Masters DLA1743 (A), (B)?) Decca 2385, original issue. On Blue label Decca 2385 Bing noodles on his second "hello", or rather, he breaks the second syllable of "hello" into three notes. On Take B(?) ("Bing Sings For Children") he sings it without embellishment. (Here Gordon is one up on the English "Road to Bing Crosby", the nonpareil of discographies - it does not identify an alternate! ed)

15). "In My Merry Oldsmobile". (Masters DLA 1797 (A), (B).) Both takes A and B used on Decca 2700, Take B on Bing's Hollywood, DL 4254. Another simple one. Take A shows a more aggressive Bing in the jazz chorus. Only on Take A does he open with "...O-o-oh, come away with me, Lucille...". Take B is much more subdued.

16). "Sweet Potato Piper". (Masters DLA 1909 (A), (B).) Take B, 78 Decca 11030, Bing's Hollywood DL 4254; take A, Decca 2999, LP DeDL 6015. Check the spoken ad libs. On the superior take B, he says "...Yes, Make me know it!" and "Yes, I'm with the piper!" On take A he says "...OH, yes, make me know it!" and "...I'm with the piper, yes!".

17). "Goodbye, Little Darlin'". (Masters DLA2402 (A), (B).) Both masters were used on Decca 78s 3856 and 18767. Check the final tag "Goodbye, little darlin', goodbye!" sung as the band trucks on to its final chord. On take B Bing sings the final phrase, and then repeats "goodbye!" On take A (included in the album "Twilight On The Trail") he holds the final "goodbye" right through without repetition.

18). "Let's Start The New Year Right". (Masters DLA 2990 (A), (B).) Take A, Decca 18429, albums A-306, A-403; Take B, Decca 23823, Album A-534. On take B in my "Bing's Hollywood," Bing noodles on the word "Goodbye" in the phrase "One Minute to say goodbye". He doesn't on my 78 take A, in the old "Merry Christmas" album.

19). "Would You." (Masters L3464 (A), (B).) Take A used on Decca 18790 and Canadian Decca De-C 10304; take B used on DeDL 4258, "Bing's Hollywood". On take A, Bing actually "fluffs" the last part of the melody first time through the song. Where he should sing "...You can't get romantic", he starts to sing "...And you shouldn't play on my sympathy..." but changes very deftly after the first two words, so that the line reads".....AND you can't get romantic....".

20). "The Eagle And Me". (Masters W72428E and W 72578A). Both masters were used in issuing Decca 18635, and Canadian Decca De-C 10204. These two takes were made at separate sessions. On take A (which was used on Decca 10" LP D1000) Bing sings the first "...Oh yeah..." of the verse by breaking "yeah" into two notes. Take A is actually the later of the two recorded versions. On the earlier take E, he leaves "yeah" alone, but oozes three notes out of the "oh", instead.

21). "Bells Of St. Mary's". (Masters L 3962 (A), (B).) Take A was used on Decca 78s Decca 18721 (Album A-410), and Decca 28261. The B master was used on the 45 rpm Decca 91410 (Album ED-1700) and on Decca DeDL 8075, in the DX 151 Bio album. The take usually encountered (Bing's Hollywood, for instance) is A; surprisingly, the TeeVee LP (TA-1078) actually uses take B, thereby compensating a bit for falsely listing the Trotter version of "Just One More Chance". You can identify B in the final phrase "...For you and me..." when Bing sings the word "and" a third higher and noodles on it for good measure. Otherwise, there is little difference in the two takes.

22). "I Can't Begin To Tell You". (Master L3904 (A).) Released copies (Decca 23457, DeDL 4086, et al, presumably were all from the single master. However, Carmen Cavallero's piano introduction differs on some versions. (Company records show that there were technical difficulties with the master of "I Can't Believe That You're In Love With Me", recorded at the same session, and that it was released as an edited version, with certain parts of the piano accompaniment being transposed. Could this have been the case with "I Can't Begin..." also? Ed.) (Or maybe there's an alternate take the editor doesn't know about! GV),

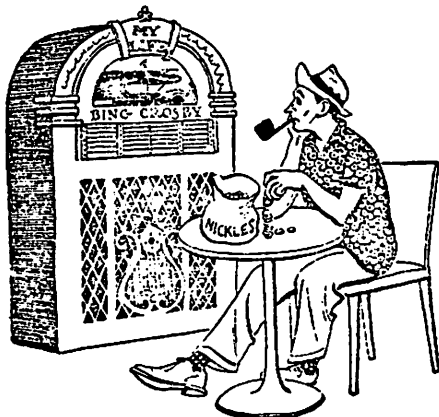
23). "Gal In Calico". (Master L4169 (A).) Discographies don't list an alternate for this number. It's just possible that the version issued by the German LP Star Gold (MCA 0082.060) is actually the unissued version of a January 22, 1946 session; but it's more likely a hitherto unissued alternate. The test is in Bing's "...Yippee Ti Yay..." at the end. In the take included in "Old Masters" he breaks the final "Yo" into four notes. On the German LP version he simply uses two notes on "yo".

24). "As Long As I'm Dreaming". (Masters L4323 (A), (B).) A used on Decca 78 De 23848, B used on Decca LP DL 4260. A real stinker to detect. The most obvious difference seems to be in the repeat of the phrase "...what chance would I have...". On Take B (Bing's Hollywood) he sings the phrase "...what chance..." without embellishment. On take A, he sort of sighs the word "what" so that it becomes two descending notes.

A few of these notes imply the question as to why there are so few known alternates after 1941 or so. Have the compilers of discographies had access to record company files for their information, or are we reliant on the diligence of Crosby collectors who have discovered alternates over the years? If the latter is the case, then is it not possible that lists of alternates might be weighted heavily towards what is inevitably the favorite Crosby period of the earlier discographers--the thirties? Are there many alternates from the forties and fifties still waiting to be unearthed? The recent discovery of alternate takes to such records as "Old Man River" (1946) and "Cuba" would seem to suggest such a possibility.

Further, I find it strange that virtually no alternates exist on Decca after 1950. Only one alternate from the early fifties is listed in the Mini, and I hold the sneaking suspicion that the so-called alternate of "Granada" is really just the later released version which is an identical take but which has had the Spanish introduction edited out. Can anyone disabuse me of this notion?

(Note by the editor: Let us hear from you, about the alternates you know of, but which have not been covered in this article. In describing your alternate, follow Gordon's format, and in the next issue of BINGANG we'll publish your findings as a follow-up.



BOOK REVIEW

DINAH! A BIOGRAPHY BRUCE CASSIDAY FRANKLIN WATTS, INC.

There has been a spate of books written by those in the entertainment world during the last year, and the year ahead promises even more. Here is one of our brighter stars, Mademoiselle Dinah Shore, and it is a pity she didn't do her own writing. You just don't get the full essence of this interesting woman in a third-person presentation. Just about all bases are covered (some better unmentioned, perhaps) but if ever there was a success story, this "ugly duckling to swan" narrative should fill the bill. Included in a steady succession of anecdotes, are a couple including Bing Crosby. It seems Dinah was signed for appearances with Paul Whiteman on radio, and who should appear as guests on the first show but Bing Crosby, Al Rinker, and Harry Barris - the famous "Rhythm Boys Reunion" which was bootlegged so long, and then appeared legally in the Paul Whiteman 50th Anniversary Album put out by Grand Award - but with Dinah's voice deleted, and another's substituted - Dinah's contractual ties wouldn't permit her appearance on the Grand Award label! Also, it tells of Dinah's "ESP" premonitions about "buzz-bombs" and the hotel she was staying at in London - the book describes how Bing informed her she was correct - but her timing was off - the hotel was demolished the day after her company had left for Paris. Bing is mentioned elsewhere in the book, and is pictured, singing with Dinah in France, dressed in over-sized army fatigues. An interesting life of Dinah, and three or four interesting mentions of Bing.

THE FIFTY WORST FILMS OF ALL TIME AND HOW THEY GOT THAT WAY. Popular Library-Non fiction

Maybe this book is correctly titled, maybe it isn't - but it does have a 5 page review of one of Bing's movies, together with 3 stills from the picture, "Say One For Me". Admittedly not one of Bing's better efforts, the picture in retrospect isn't quite as bad as portrayed here. The studio didn't help any with the stills it furnished of Bing - one of them seems specially posed to illustrate a comment of the L. A. Times' reviewer, "...Crosby himself wears a pained expression a lot of the time." I prefer to think of "Say One For Me" as a Debbie Reynolds-Robert Wagner-Twentieth Century picture that Bing shouldn't have appeared in! It may have nothing to do with the final evaluation of the critiques contained in the book, but they were written by a 19 year old student of composition, and a 17 year old high school senior. Getting their lumps, in the other 49 "worst" are actors such as Charleton Heston, Dean Martin, Richard Burton, John Wayne, Bob Hope, Charles Laughton, Nelson Eddy and Jeanette MacDonald, and others in a distinguished company.

THE BEST OF THE MUSIC MAKERS GEORGE T. SIMON AND FRIENDS DOUBLEDAY AND COMPANY, INC.

As this book boasts on its colorful dust jacket, "From Acuff to Presley to Sinatra to Zappa, and 279 of the most popular performers of the last 50 years." Dinah Shore writes the foreword (a busy season for Dinah - see the preceding review) for this book and it's "500 fact-packed pages," and "over 300 powerful photos (some never seen before), zooms in on its subjects via anecdotal materials and their own direct quotes as well as those from close associates.....each emerges as a vital human being as well as a world-renowned performer." "Along with pertinent biographical data, the book projects some provocatively enlightening insights, such as why Paul Anka gave up on rock music; "the things I thought insane" that Bing Crosby confessed he did on records. For those who deprecate any identification of Bing as a jazz singer, note a quote that Mr. Simon uses to head up his article on Bing (reviews of some musicians were written by the "and friends" of the book's title - George T. Simon himself wrote the 5 pages devoted to Bing): "The personification of the whole jazz movement - the relaxed, casual, natural, uninhibited approach to art." Bing fares well in this book; perhaps Simon should have been the one to tackle a full-length book about Bing - he doesn't write in an adulatory fashion, but neither does he permit a speck or two of dust on his glasses to distort his vision. Many of Bing's close musical associates appear here also - the Andrews Sisters, Louis, Astaire, Gene Austin, Mildred Bailey, Bix, the Boswells, Al Bowlly, Hoagy Carmichael, Rosemary Clooney, Columbo, Perry, Eddie Condon, Brother Bob, the Dorseys, , just to name a few from the first 4 letters of the alphabet. Perhaps your favorite isn't mentioned, but you'll find lots of good musicians here, as well as some whose inclusion in any such-titled book raises questions. A book you will enjoy, and refer to often in the years ahead. Find out what the Boy Scouts did to Johnnie Ray - buy the book!

78 RPM RECORDS AND PRICES PETER A SODERBERGH, Ph. D. AND OLDE RECORDS PRICE GUIDE 1900-1947 POPULAR AND CLASSICAL 78 RPM'S PETER A. SODERBERGH

The first-named book was copyrighted in 1977, and one suspects it was written as a thesis to support his bid for his Ph.D., since he identifies himself as such on the cover, the title page, and elsewhere; the book runs to 115 pages, and sold for \$5.95. The only illustrations are of record labels, and his pricing of records, while supposedly based on help from experienced record dealers, still exhibits a naive outlook upon life in these United States, even in the year 1977. For instance, under Bing Crosby, in the section devoted to prices, he has an entry "Up to \$3 for Bing's best on Brunswick, Decca prior to 1943. NMV (No monetary value) rest." What about "Susianna" on Okeh? "Face the Music Medley (Soft Lights and Sweet Music)" on Brunswick? How many Columbias and Victors was he able to buy for less than \$3 in 1977? The second-named book is obviously an attempt to rectify some of the too-trusting reliance the author placed on bad advice. It is a much larger book - 255 pages - more variety in illustrations, although the full-page picture of Bing must have been taken during one of Bing's sick spells - and the price of the book has risen from \$5.95 to \$8.95, but it does have Bing, Louis, Ellington and Basie pictured on the cover. Oh, yes, Soderbergh has dropped the Ph.D. from the cover and title page. He has learned a little more about Crosby records in the interim - not enough to be fully reliable, but the change is in the right direction. The top price given for a Bing record is \$40; I'll gladly trade him my duplicate for any one of ten records he fails to list as desirable - or even for one of the \$15 "Face the Music Medley"s he may happen to have around. Now, carping aside, the new book is an interesting, and sometime help to the novice collector in identifying categories, labels to look for, million sellers, and the like. Date included is believed to be accurate, but not all-inclusive.

WILL ROGERS & BING AS EACH OTHER

GEORGE BENTLEY

On May 25, 1978, television viewers saw Bing Crosby cast as Will Rogers in a screen test that lasted one minute and 35 seconds, and was over before one fully realized what had happened. Shown nationally for the first time, 43 years after Roger's death and seven months after Crosby's, it jolted old-time fans of both. To today's generation, how much of the underlying meaning was lost in a world of stand-up comics and rock-and-roll singers?

A fuller explanation of the sequence would have been helpful to all. It was more than just one legend playing another legend, even as rare a sight as that is. It was the Bing Crosby of whom it had been said "He is as American as Will Rogers," trying for the part of the Will Rogers of whom it had been said he was "America's most complete human document."

The fleeting episode was introduced at an odd juncture midway through "Bing Crosby: His Life and Legend," a two-hour tribute televised by ABC. One moment Bing was singing "The Bells Of St. Mary's," in a scene from the film, in the next he was shown as Will Rogers, pecking at a typewriter, with glasses perched low on his nose, and wearing a Rogers-style hairpiece, then the documentary shifted to Bing riding in a jeep in a wartime parade of stars.

William Holden, narrator, whetted our appetite for more with a 59-word commentary on the Will Rogers segment: "Great stars are rarely tested. One of the best kept secrets of wartime America is a screen test filmed late at night behind guarded doors. Here's the test even today few know about - Bing Crosby as Will Rogers. This film version of Roger's life would never be made. Assisting in the test are Tom Tully and Dane Clark."

Bing was seen reading what he had typed --presumably for a Will Rogers newspaper column --to his two fellow actors and asking for their reaction. He began with Will's famous line, "All I know is what I read in the papers. It was Will's famous line, but Bing's famous voice. Perhaps therein is one of the few clues we find in the brief test as to why Bing didn't get the part. Otherwise, it is a puzzle, both as to the mystery of the test and the abandonment of the project.

It was probably just as well for both stars that the film wasn't made then. A bad film about Will Rogers with Bing Crosby miscast just because he had been called "as American as" Rogers wouldn't have helped the reputation of either one. When the film was finally made, in 1952, it starred Will Rogers, Jr. as his famous father. "The Story Of Will Rogers" is deservedly rated as one of the best film biographies ever made.

A United Press article in February 1952 announced the selection of Will Junior, and explained that he had won the role over Bing Crosby, Bing's friend, Gary Cooper, and Herb Shriner. UP said Warner Brothers had purchased the rights to the story from the Rogers family in 1940, and had been 12 years planning it.

In his 1953 autobiography, "Call Me Lucky," Bing discoursed at length about Will, whom he said he had admired, but never got to know intimately. Bing remembered that his 1933 film "Going Hollywood" put him along with Will in the Top 10 at the box office. He also remembered that he was performing at a nightclub in Saratoga Springs when Will was killed in a plane crash in Alaska on August 15, 1935, and that a radio producer called on him to sing "Home On The Range" on a memorial radio broadcast. Bing said he did it "with a tear in my eye and a lump in my throat. Bing said, "Some scribe once wrote that I was as American as Will Rogers. I shrink from any comparison of myself with the great Will." He said he had met him a few times and had a "speaking acquaintance" with him.

What about Will Rogers on Bing Crosby? In Will's 1935 film "Doubting Thomas" he sang Bing's theme song, "Where The Blue Of The Night Meets The Gold Of The Day." He doesn't mention Bing but the script for Scene 184 - courtesy of Gregory Malak, curator of the Will Rogers Memorial Commission at Claremore, Okla.-- says that the title character played by Will (his name was Brown) "goes into a song in the Crosby or Morton Downey style, boo-booing in the regulation crooner manner."

Preceding the song, Will (as Brown) says to a group in a country club auditorium, "As long as everybody else around is trying to be actors, I figured there might be a chance for me, too. What this country really needs is a new type of crooner. All the radio singers are young fellows - and there ought to be a great opportunity for a mature crooner. All right, professor, let her go."

The dialog and song from the soundtrack were released last year on an LP by Golden Age Records. Few persons ever dared to sing Bing's theme, but if anyone was entitled, it was Will.

Will also mentioned Bing on radio once, on a January 14, 1934 Gulf Oil broadcast. Thanks again to Mr. Malak, Will's discourse went like this: "And, oh yes, you remember the kidding last Sunday night I got about 'git along, little doggie, git along.' You remember I said it was a little coyote who followed the cowboy and they sing to each other? Well, here's something - honestly, you wouldn't believe this, but people took that serious. They did. Yeah, literally, dozens of them, you know, they took this - me kiddin' about the pronunciation of doggie and all. They said I didn't know what I was talking about. That the thing that followed the cowboy and listened to him sing was a calf, and that you couldn't train a coyote to follow a cowboy. (Laughter) They said I was a pharmacist cowboy. I looked that up, and it's a drug store cowboy. So this made me all the more determined to stick by what I said last Sunday. Well, I was never on a ranch myself, but I seen those little coyotes following the cowboys as they come into town off the ranches to broadcast every Tuesday and Thursday night. (Laughter) And...and the cattle would be so hungry till the cowboys got home from the broadcasting to give them their supper, - - give them their supper and milk 'em, and all the little doggies and coyotes would be so hoarse from helping - joining the cowboys in the chorus at the studio along with the guitar. Now, please don't dispute me this time, any of you folks, for I have asked Rudy Vallee and Bing Crosby. Both of them work right at our studio. Rudy

don't. He ducked out last night. (Loud laughter) Rudy grabbed his new girl and lit out on us. He was over at our studio, and I've asked him and Bing about this because they're an authority on all of these things - doggies and cattle, and songs and everything, and they say I'm right. So, hereafter, address all complaints to Rudy and Bing. I haven't got a letter opener anyhow.

Even so great a fan of Bing's as Frank Sinatra compared Bing to Will. Charles Thompson quotes Frank in the biography "Bing" published in 1975 by David McKay Company, as saying, "He (Bing) is truly the Will Rogers of song and I believe that he holds the same affection in the hearts of the people as that great man did."

It shouldn't go unnoted that Bing did one remake of a Will Rogers film, the Mark Twain classic, "A Connecticut Yankee in King Arthur's Court," and what two stalwarts of filmdom were better suited for the role? Will's was done in 1935 and Bing's in 1949. One critic will tell you that Will's version was better, and another will tell you Bing's was, Too bad we can't hear from Mark Twain! They were both that good.

As entertainers, Bing and Will are so unlike in so many ways that it's all the more remarkable that someone thought to say that Bing was "as American as Will" and made it stick. First, Will frequently capitalized on using bad grammar to get his jokes off, whereas Bing carried a dictionary and carried off his fun with such big words that one writer had to refer to him once as the "polysyllabic" Crosby, and it culminated with Bing parodying himself with big words in "Robin And The Seven Hoods" until a gangster finally said in desperation "I t'ink somethin's wrong with his t'roat." One rarely found Bing with bad grammar in song or otherwise.

Second, Will Rogers had a constant stream of political comments, but Bing eschewed speaking his politics. Probably the two most political things he ever did - and mild they were, at that --were recording "Old Soldiers Never Die" after General MacArthur was fired in 1951 by President Truman, and having President Kennedy as a houseguest in the early 1960s.

As singers, Crosby was he of the mellow voice, Will of the shrill one and no more of a singer really than Crosby was a humorist.

As writers, Rogers was the one who could hold an avid readership to a regular newspaper column that took no ghost-writing help, and while Bing could hold his own, certainly among writers, he enlisted Pete Martin to help him when it came to doing the autobiography.

With their differing styles, both were successful in every medium they tried.

Much was published and reissued concerning Will Rogers during the past year, as a memorial to the 100th anniversary of his birth, which was on November 4, 1979. The United States Postal Service issued a Will Rogers stamp in its commemorative series at Claremore. It was the second Will Rogers stamp, the first having been issued in 1948. It's to be hoped the Postal Service won't wait too long to issue a Bing Crosby stamp. (Usually issued only 10 years or more after the person's death. ed)

Bing and Will were more than entertainers; they became public figures, a part of the natural scenery, even "institutions," in the sense that the term is sometimes used to mean someone who is a part of our artistic history, the ultimate achievement. But it's not unfair to their memory to say that a few other entertainers rate all of those statements of greatness. Names of others do come to mind, so what is it really about Bing and Will that holds them apart, and reserves a special place in our consciousness? Isn't it that they seem to be a part of us all and represent what we like to think of as the essence of the best in our American character? They both make us feel that their success belongs as much to us as to them, that they really speak and sing for the rest of us. When each one left, we felt that we had lost a friend, but we find that we can return to Will's great humor and Bing's great singing and continue to take pleasure from their company, again and again. Pleasure is really all they gave us while they were with us. They didn't give us controversy or cynicism or dismay, or any other bad quality to take away from our enjoyment of their performances.

Bing and Will were also among our best ambassadors of the arts in America to the world. They were and are accepted by all peoples as two of the best specimens of humanity. We can all be glad that Will didn't try to make it as a singer, and that Bing didn't try to make it as a humorist. With all of the good films Bing made, each of which were eagerly awaited at the time, it can still be said that luckily, he did not make one picture, "The Story Of Will Rogers." The fact that he was "as-American-as" didn't mean he was ideally suited for the role. It does mean that we see him as another American original, not from any mold, that he set the example for singing and that he remained what we like to think of as the "average guy."

One minute, thirty-five seconds of script

BING: All I know is what I read in the papers.

(Tom Tully enters room. Bing sticks chewing gum in his mouth, rolls paper out of typewriter and reads to Tully)

BING: How does this sound to you, Dusty? All I know is what I read in the papers.

There's been a heap of talk about establishing an air route from Alaska to Siberia.

It's vital to our national defense, but Congress isn't interested. That's only natural, though. There Ain't any votes in Siberia. How's that strike you?

TULLY: It don't sound funny to me.

BING: Depending on you for a laugh is like standing up in a rocking chair picking cherries. Run this down to the telegraph office, huh? (Bing hands typed sheets to Tully. Tully grunts and leaves with it as Clark walks into the room. Tully says "Hiya, Arkin," and Clark replies to him, "Hi," as Dusty leaves.)

BING: Hello, Arkin.

CLARK: Hello, Will.

BING: What're you snooping around for?

CLARK: About your trip with Wiley Post, Will - Tell me, why are you flying to Alaska? All right --tell me, what do you think of Japan's breaking her naval treaty?

WILL ROGERS

BING: I think we're darn lucky to get the warning. Probably be the last one she'll give us.

CLARK: Why, don't you think the Japanese will tie up with Hitler?

BING: He'll want 'em. He know's God's against him, so he's lining up all the crooks he can get. That's why he's persecutin' religion. He knows nobody can like God and Hitler at the same time.

(The script for Bing Crosby: His Life and Legend,
was by Marshall Flaum, who also produced and directed
the television special.)

BING CROSBY

at his best

The Album That Captures Bing's Personality

Bing sings some of
his greatest hits
after a witty and
humorous dialogue
with George Fenneman

A TRIBUTE TO BING CROSBY



SONGS INCLUDE

Way Down Yonder in New Orleans
Devil And The Deep Blue Sea
You're Driving Me Crazy
Thank Heaven For Little Girls
You Took Advantage Of Me
Where Or When
Christopher Columbus
Old Black Magic
Try A Little Tenderness
Arrivederci Roma
Rain
Old Man River
Yours
Amour
Little Spanish Town
Off To Brazil

**WITH BUDDY COLE AND HIS BAND
AND SPECIAL INTRODUCTION
BY GEORGE FENNEMAN**

Hear Bing at his peak. Enjoy some of Bing's greatest hits recorded with modern recording techniques. These songs recorded in the late 40's and early 1950s sound like they were recorded today. Relive Bing Crosby at his best with Buddy Cole and his band.

LIBRA VII LTD. 10584 Wellworth Ave. Westwood, Ca. 90024

If not completely satisfied, return within 10 days for full refund.

Please rush my "Tribute to
Bing Crosby"

- ☐ Album
☐ Cassette

I am enclosing \$6.98
(plus \$1.00 handling
& shipping)

Not sold in stores

LIBRA VII
c/o COLUMBIA RECORDS
P.O. Box 5946
TERRE HAUTE, INDIANA 47804

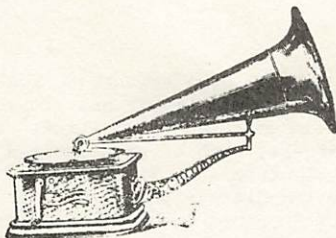
NAME _____
(Please Print Clearly)

ADDRESS _____

CITY _____ STATE _____

ZIP _____

PLEASE place your order direct with the merchandiser -
BINGANG cannot purchase this set for you. Thank you !



◆ ◆ ◆ OFF THE RECORD ◆ ◆ ◆

TRIBUTE TO BING CROSBY - - VINTAGE RECOLLECTIONS FROM LEN WILTON AND THE "NEW RHYTHM BOYS"

Imagine that you were asked to pick out a round dozen of your favorites from Bing's early recordings; imagine that you were able to assemble seven of your country's top musicians to re-create a musical backing for these songs; imagine, then, that you were given the opportunity to sing these in your own style, as a tribute to your favorite singer, Bing? Well, something like this must have happened at the birth of this album. As the program notes state, Len Wilton isn't a professional singer, but he does have a pleasing voice, and he approaches Bing's old-timers with a proper show of respect. (He does sneak in one of his own compositions, ("Gonna Love You 'Till The Cows Come Home") but he can be forgiven, for it fits in with the period from which the songs were chosen. Numbers are: "Sweet Sue", "I Surrender, Dear", "Brother, Can You Spare A Dime", "Someone Stole Gabriel's Horn", "Moon-burn", "Please", "St. Louis Blues", "Lazy Bones", "Just a Gigolo", "She Reminds Me Of You", and "Sweet Georgia Brown". The program notes list the original recording date, and Bing's accompaniment on the original. You may order the record direct from M.O.M., The Old Forge, Wrotham Road, Hook Green, Meopham, Kent, (0474) 812325, England. In a letter accompanying my copy, Ralph Harding writes "A great friend of mine here..... has gone to a great deal of trouble and expense to produce an L.P. record as a tribute to Bing Crosby..... he gathered together some of the best musicians in London, and at some expense to himself, he produced this record. I might add some considerable expense, because as you can well appreciate, the cost of hiring recording studios with professional equipment and expertise is considerable.....although he sings each vocal, this is no ego trip but merely his way of satisfying an ambition to produce a tribute to an artist we all regard as the finest popular singer of this (or any other) time". Cost will be \$10.00.

A TRIBUTE TO BING CROSBY FEATURING GEORGE FENNEMAN & THE BUDDY COLE BAND. LIBRA VII -L7-1001

This album, advertised in TV GUIDE, is, so far as we know, available only from the advertised source (see reproduction of the ad elsewhere in this issue). From the sleeve: "This album contains 15 well-known songs, each given that special Crosby treatment, recorded in the early 50s along with the Buddy Cole Band, one of Bing's favorite outfits to work with. Also featured is a witty repartee between Bing and George Fenneman....". Nothing has been done about adding any modern accompaniment - those who have faulted "Songs of a Lifetime" because the original musical accompaniment has been tampered with, will be able to enjoy the Bing and Buddy music for what it is - an excerpt from the 50s. The songs are: "You're Driving Me Crazy", "Yours", "Amour", "You Took Advantage Of Me", "Way Down Yonder In New Orleans", "Where Or When", "Christopher Columbus", "Try A Little Tenderness", "That Old Black Magic", "Thank Heaven For Little Girls", "Between The Devil And The Deep Blue Sea", "Rain", "Ole Man River", "In A Little Spanish Town", "Off To Brazil", and "Arrivederci Roma". Bing's voice, and Buddy's music can't be faulted, but George Fenneman will never endear himself to anyone with his "witty repartee". True, the record is made up of a hit-or-miss sampling of many different sessions, but the "humor" in Fenneman's efforts shows why this is the only record apt to represent him in the collector's record file. Nothing offensive, just NG.

BING'S PARTY - - - - BING CROSBY AND GUESTS ARTISTIC ART 001 - -

A gleaning of numbers from radio between the years 1945 and 1953. The items have been selected with a little more care to present a rounded program, and the few verbal contributions included do not detract from the over-all enjoyment of this record. Heard singly, or in duet with Bing, are such artists as the Rhythmairs, Oscar Levant, Joe Venuti, Peggy Lee, and Gloria Woods, in numbers such as "Love Is So Terrific", "But Beautiful", "Somebody Loves Me", "I Got Rhythm", "S'Wonderful", "Saturday Date", and a Gerishwin Medley including "'S'Wonderful", "I've Got A Crush On You", and "They Can't Take That Away From Me". The liner notes are printed in black on a dark purple background, making it one of the more difficult albums to read. Recommendation: Play it and listen, and forget reading!

THE GREATEST CHRISTMAS SHOWS M. F. Distribution Co., Inc. 295 Madison Ave., NYC 10017 -

Produced by the same firm responsible for "The Greatest Radio Shows", a 5 LP set reviewed in the last BINGANG, this album presents 2 of Bing's Christmas radio shows - the show of December 14, 1949, with Jimmy Stewart and Carole Richards as guests, and the show of December 19, 1951, with Trudy Erwin and Lindsay Crosby as guests. In addition to the expected Christmas standards, the record presents "A Thousand Violins", "I Can Dream, Can't I?", and "Baby, Its Cold Outside". Here's an opportunity to add two more complete radio shows to your collection, if you don't already have them on tape. Produced by M. F. Distribution Co., 295 Madison Avenue, NYC 10017.

MAIL CALL VOLUME II - - BING AND JUDY - - - - TANDEM RECORDS, LP 1904

Providing more routines from the war-time "Mail Call" programs, Volume II presents Bing, Judy Garland, Bob Hope, Jerry Colonna, and Mel Blanc. Also, on two numbers only, you will hear the Merry Macs singing "Standing In The Need Of Prayer", and "There's A Great Day Coming". In addition to comedy routines, Bing and Judy duet to "People Will Say We're In Love" and "You Tell Me Your Dream". a worthy addition to any collection. Produced by Tandem Records, Box 126, Reseda, California, 91335.

THE BING CROSBY SHOW WITH GUEST FRANK SINATRA - - - -
The Sinatra Society of Australia - - - - -
Post Office Box 123, Clayton, Victoria 3168, Australia

the talents of the other. Side one of the LP contains the entire General Electric show of March 21, 1954, while side two represents the program of March 28, 1954 - Bing's broadcasts immediately prior to, and following the Academy Award ceremonies at which Sinatra received his Oscar. There is good-natured banter, in anticipation, and in retrospect. There are satisfactory solos and duets, and the sound quality is fine. Those having this record in their collection are fortunate. Thanks to the Sinatra Society of Australia!

THE MAD FIDDLER FROM PHILLIE-JOE VENUTI
Shoestring Records SS-111- - - - -
P. O. Box 10208, Oakland, CA 94610- - -

"Airchecks of 1952-53 Bing Crosby radio shows with John Scott Trotter Orchestra. Venuti-Crosby chatter left intact". That just about sums it up for those old-timers, who remember Joe's many appearances with Bing. For those a little younger, this

record will make the listener wish to have recordings of other early programs on which Joe inevitably opened with "Is this the Place?" There is a nice variety in the selections presented, ranging from "Wild Dog" to "Body and Soul"; from "Jealousy" to "Humoresque"; from "Hot Canary" to "I Got Rhythm". And as a special dividend, Bing introduces most of the numbers, and exchanges verbal blows with his favorite violinist. Bing doesn't sing, but he is present, throughout the entire record.

THE BIG BAND ERA-THE PASSING OF THE 40'S
VOLUMES V AND VI - LSP 4605, LSP 4606
Michele Audio Corp., Massena, N. Y.-13662

Not the greatest find in records, and certainly not a bargain for the Crosby collector, but nevertheless, each record does present one number by Bing not available on any other record.

air-shot material, and includes bands and vocalists such as Harry James, Fats Waller, Dick Haymes, Kate Smith, and "members of" Glenn Miller, Tommy Dorsey, Benny Goodman, and Count Basie Orchestras. On Volume V Bing duets with Judy Garland on "I Wonder Why", while Volume VI has Bing on "Got The Sun In The Morning". Encourage the "collector who has to have everything" to buy these for \$5.95 each, and then ask him to put the two Bing numbers on a cassette for you!

The entire series of LPs (10 in all) is apparently made up of

SENTIMENTAL THING - FIRST HEARD FH - 31
Submarine Records, 63 Whitehall Park
London, N19 3TW, England

This is a Les Brown showcase, and includes ballroom transcriptions, from the Palladium Ballroom, Hollywood, and the Shrine Auditorium, Los Angeles. Bing's portion, one track only, is from an American Red Cross transcription made in 1953. Bing is

introduced by Bob Hope, and then sings "Anytime". See preceding entry for recommendation.

BING CROSBY - 20 GOLDEN GREATS
MCA RECORDS-London WIR 3FW, England

A nice compilation of older numbers (most from the late 30s, and the early 40s) with John Scott Trotter, Matty Matlock's All Stars, Perry Botkin's String Band, Vic Schoen and his Orchestra, Louis Armstrong, Victor Young, Lani McIntyre and his Orchestra, Bob Haggart, Georgie Stoll, and Morris Stoloff and his Orchestra. Here and there Bing duets with the Williams Brothers Quartette, Jane Wyman, Four Hits and a Miss, Jud Conlon's Rhythmairs, the Andrews Sisters, Gary Crosby, the Jesters, Al Jolson, and The Ken Darby Singers. As the title infers, there are 20 tracks, a bargain, but there are no hidden values, such as differing masters, to make you run, if you have all, or most of them in your collection already.

THE MANY FACES OF BING CROSBY
Oxford OX/3050
Ariston Production - Italy

So far as is known, this album hasn't surfaced over here - if you have a record-pal in England, or on the continent, you might be able to prevail on his or her kind-heartedness to bird-dog a copy for you. The outstanding feature of this album is the color-photo used on the cover -startling blue eyes, looking right at you. But not our favorite photo of Bing, regardless. The record does present many facets of Bing's singing: "Laroo, Laroo, Lily Bolero", "Dance, Ballerina, Dance", "No Te Importe Saber", "That's An Irish Lullaby", "J'Attendrai", "Darling, Je Vous Aime Beaucoup", "Along The Navajo Trail", "Thanks", "One More Time", "Too Late", "Ciribiribin", and "Yodelin' Jive".

HOLIDAY INN ORIGINAL SOUNDTRACK
Sunbeam Records, Sountrak-STK-112
13821 Calvert Street, Van Nuys 91401

Soundtrack material direct from the film, with Orchestra directed by Robert Emmett Dolan, starring Bing, Fred Astaire, Marjorie Reynolds, and Virginia Dale. As you know, the Decca records didn't feature either of the girls from the picture, and omitted some of

Fred's dancing and singing. If you don't have the Crosbyana limited release of "Holiday Inn", this one is a must for you. The sound is good, so get it!

AN OLD FASHIONED CHRISTMAS &
THEY SING THE SONGS
Reader's Digest Boxed Sets

For the die-hard collector. No bargains for the Crosby fan, but they are beautifully packaged, and do represent many other fine artists, if you can find time to play and listen to the efforts of other artists. The Christmas album rigidly rations Bing, limiting him to but two of the 68

tracks, "God Rest Ye, Merry Gentlemen", and "Here Comes Santa Claus". But if you want to hear Perry Como sing "White Christmas" (!!!!!!!) or the Fireside Singers sing "Silent Night", this is the Christmas album for you. In "They Sing The Songs", Bing doesn't fare much better, either - only 2 songs, both duets with Rosemary Clooney - "I Can't Get Started", and "On A Slow Boat To China". It really comes closer to being a Perry Como album. But, the packaging is really something!

And now, let us review some of the records recently called to our attention by our good friends in Japan, who have provided us with copies of all of the following records.

SONGS OF A LIFETIME-BING CROSBY
PHILIPS FDX 464

A single record version of the English "Songs of a Lifetime", which uses the same cover art as the original issue. The Japanese release has all of the same songs contained on the first of

the two-record set, but oddly, the English "A" side is issued as the "B" side. A special feature is a sheet giving the English lyrics of all of the song; the cover notes are all in Japanese. Good surfaces, nice packaging.

BING CROSBY GOLDEN DISC
MCA RECORDS-VIM-10015
MFD.VICTOR MUSICAL INDUSTRIES, TOKYO

An attractive album, utilizing a late color photo of Bing, both front and back. The following titles are listed in both Japanese and English: Night and Day; Swinging on a Star; Too-La-Loora-Loo-Ral; A tummy Leaves; I Kiss Your Hand, Madame; Sweet Leilani; Now Is the Hour; You Are My Sunshine; Home on the Range; Danny Boy; Begin the Beguine; Alla En El Rancho Grande; You Belong to My Heart; and White Christmas. A special feature is a 4-page leaflet, 12"x12", giving the lyrics in English, then in Japanese.

THE JAZZIN' BING CROSBY
METRONOME CUL-1019-E
MFD. TEICHIKU RECORDS, LTD., JAPAN

An old friend, previously seen in Italian guise, and also in West German dress! Lyrics of the 1927-1938 songs are printed on the back of the album in Japanese - or at least, extended notes about each individual song.

THAT TRAVELIN' TWO BEAT
BING AND ROSEMARY CLOONEY
CAPITOL ECJ-50028-JAPAN

Another old friend, in a Japanese reissue. Extensive notes on the album are all in Japanese, but a two-sided 12"x12" sheet inside gives the English lyrics of That Travelin' Two-Beat; New Vienna Woods; Knees Up, Mother Brown; Roamin' in the Gloamin'; Adios Senorita; Come to the Mardis Gras; Hear That Band; Daughter of Molly Malone; Poor People of Paris; I Get Ideas; Ciao, Ciao Bambina; and a reprise of That Travelin' Two-Beat.

SONGS I WISH I HAD SUNG THE FIRST TIME AROUND
MCA-3159 MFD. VICTOR MUSICAL IND. INC. JAPAN

The face of the album uses the old Decca photo, and it is even identified as a Decca album; the record label identifies it as MCA Records; and

it is manufactured by Victor! Album notes are in English, and inside is the sheet with the English lyrics, as well as a page of Japanese notes about the songs. A fine reissue of an old favorite.

BING CROSBY SINGS SONGS BY GEORGE GERSHWIN
MCA-3162 (MAPS-8654) MFD. VICTOR, JAPAN

Another fine reissue of an old favorite, in an attractive sleeve. The face pictures Bing against a background of a Gershwin musical manuscript. The

back pictures Gershwin standing alone in an empty hall, in front of row upon row of folding chairs. Contains Swanee; Embraceable You; They Can't Take That Away From Me; Summertime; It Ain't Necessarily So; I Got Plenty of Nuttin'; Somebody Loves Me; Love Walked In; But Not For Me; Maybe; Mine (with Judy); and Liza. The same fine sheet of lyrics in English. Why don't our own record manufacturers do the same? We admit they aren't needed for Bing's singing, but they would be a plus in the case of many artists - even though they are singing in English!

BING CROSBY AND PEGGY LEE-SOUND STREAM SELECTION
MCA RECORDS - VIM-8019-20 MFD. VICTOR, JAPAN

A Two-record set, but for those of you who expect to be treated to a series of duets between Bing and our favorite girl singer, Peggy, forget it!

Bing has all of one record to himself, and Peggy has the other disc as her personal property. Still, the selections are well-selected: Bing sings Around the World; Mona Lisa; Secret Love; Never on Sunday; La Vie En Rose; Autumn Leaves; Star Dust; Tea for Two; Some Enchanted Evening; Blue Hawaii; Sweet Leilani; and White Christmas. Peggy does Johnny Guitar; Lover; Bella Note; I've Got You Under My Skin; My Heart Belongs to Daddy; Mr. Wonderful; Black Coffee; Love Me Or Leave Me; Love Letters; Somebody Loves Me; Autumn in Rome; and The Gold Wedding Ring. Same sheet of lyrics.

BING CROSBY: BEST COLLECTION
MCA RECORDS-MCF-8307 -B(M)

A Handsome album, with 2 records. A large, late color photo of Bing on the obverse, and an earlier color photo of Bing, in blue blazer, with the patch of the Cypress Point Club on the pocket. Like all of

the albums above, the song sheet gives all lyrics in English, but 11 commentary on the album itself is in Japanese. Duplicates many of the MCA album songs listed above, but has these in addition: Sunny Side of the Street; Play a Simple Melody; Clementine; Red Sails in the Sunset; and In the Cool, Cool, Cool of the evening.

Not everyone can hope for all of the many, many albums of Bing's records, distributed throughout the world. However, for a representative of the foreign reissues, the Japanese albums merit your attention; in addition to the fine songs, well-reproduced, the albums are most attractive and neat.

COLLECTING BING WANTS & DISPOSALS

Listings on this and following pages are reserved for Club members only. We do not accept paid ads; these listings are to help the member dispose of his surplus records, or for the collector-member to list his wants. Members are asked to give special attention to the wants of members - perhaps you may have only one record he wants, and decide, therefore, not to bother advising of what you have to offer. Please - help him or her out - even if you have only one to offer! And to those of you who have items for disposal, let the collector know at your first contact what you have, its condition, and the price you want for each item. Happy and satisfactory trading!!

DAVID RAPP - 931 DECKER LAND, WARMINSTER, PA. 18974: Wants "Sunday in Hollywood" LP; colored slides and/or snaps taken at Bing's Concord show; Crosbyana "Going Hollywood" Volumes 2 and 3, "Philco Radio Time", "Shhh, Bing Crosby!!" Volume 2, "Good and Rare" Volume 3, "Strike Up the Band" Volume 1. Has for trade Decca DL 6009, "Collector's Classics" Volume 2; English Brunswick LA 8675 "Bing Crosby Sings the Song Hits" (Oklahoma, Norway, Bloomer Girl etc.); Decca ED "Some Fine Old Chestnuts" Volume 1, English HMV 7EG 8405 "Swingin' With Bing" (containing alternate take of "Cheek to Cheek"); also a number of Uris Theater color snaps of Bing, along with copies of the Uris Playbill.

JIM SPALDING - 544 WEST ST. CATHERINE STREET, LOUISVILLE, KY. 40203: Has a large collection of 78 RPM Crosby discs for disposal, including some 78 Albums. Write him and let him know of your wants; will supply full information upon request.

JACK E. RUDE - 1344 DEARING ROAD, MEMPHIS, TENN. 38117. PHONE 901-682-7107: List available of his 78 RPM Bing Crosby record collection. Jack writes "age is creeping up on me, and I would like to pass them on to a collector who places the value on them that I have for so many years." Most of the records pre-date 1950, few re-issues, mostly originals, in excellent condition. Wishes to sell as a complete collection, not piece by piece. About 450-500 records in all, too many to list here.

STAN KOMOROWSKI - POST OFFICE BOX 2254, WARMINSTER, PA. 18974: Has Decca 2678, "Gold Mine in the Sky"/"We'll Rest at the End of the Trail"; Decca 18658, "All My Life"/"Friend of Yours"; Decca 23350, "Hot Time in Berlin"/"Is You Is or Is You Ain't", both with Andrews Sisters. Make him an offer!

JOHN JOYCE - 5 SHELLEY ROAD, SHORT HEATH, WILLENHALL, WEST MIDLANDS, ENGLAND: Wants tapes, either reel-to-reel or cassette, in high-fi, of Bing's singing of these songs from TV: "Bridge Over Troubled Waters"; "New World Waiting"; "Children of the Universe"; "Bells" medley with Mary Costa; any duets with Bobby Gentry, Melba Moore, Supremes, Temptations. "Put a Little Love in Your Heart;" "Love Thy Neighbor"; "Love's Been Good to Me". Any Kraft Music Hall program with Jimmy Dorsey Orchestra. Any Cremo Cigar or Chesterfield (1930s) shows. Also wants A len Jones LPs, or tapes off the air (special want: "Maria") Has over 1,000 hours Bing program material for trade on tape, or if exchange not wanted, will pay your price for tape, cassette, or LP.

JACK DARNELL - 11282 CREST CIRCLE, SW, MASSILLON, OHIO 44646: Can anyone help him obtain Phillips 6641923 - "Songs of a Lifetime", Crosbyanas "Bless 'Em All" and "Empty Saddles" - "Star Gold - The Original Bing Crosby, MCA Coral 0082.060, 2 record set?

KENNETH E. GRAY - 1155 PINWOOD DRIVE, PITTSBURGH, PA. 15243: Ken has a rather comprehensive "want list" but he particularly needs boxed, 45 RPM sets. If you have any for disposal, contact him, please.

MARTIN V. KOLT - 13632 - 135A AVENUE, EDMONTON, ALBERTA, CANADA T5L 3Z9: Would like tape of the KMH program on which Dinah Shore was the guest, and Bing sang: "Carry Me Back to Old Virginia" and "Old Black Joe". Also, would like to secure Inactive Listings from Popular RECORDAIDS, 1938 to 1944. Also, would appreciate correspondence from fellow Crosby collectors, just to say "Hi", etc.

ALLAN READ LEISHMAN - 370 OAKVILLE AVENUE, DORVAL, QUEBEC, H9S 2R4, CANADA: Wants stereo version of the MGM E 388 2P album, "Bing and Satchmo".

JOHN BROCKWELL - 1625 E. IOWA AVENUE, ST. PAUL, MN. 55106: John says: "If you are looking for some new Bing Crosby listening, and have a cassette tape player, write me. I have lots of Crosbyana I am willing to share with interested members of the Club Crosby".

Now, an item!! - those of you who are faint of heart, don't read any further! Friend ED PACOCHA forwards us a xerox of a letter received from Amalgamated Records, Box 341, Cooper Station, New York City, N. Y. 10003. ED had apparently submitted a bid on Newman EAP 2246:A, "Just For Today", featuring Bing Crosby with Red Nichols Orchestra, including "It Is No Secret", "Just For Today", "Stranger In The City", and "I Hear A Choir". Here's the letter:

"Ed Pacocha
500 South Vine Street
Shamokin, Penna, 17372
Dear Sir:
Than you for your letter.

Feb 11

The listing of LP's available is enclosed.

Each LP is \$6.50 plus 75¢ postage.

We have just sold the last ES 45RPM featuring Red Nichols and Bing Crosby for \$649.50 to a Mr. (*) who is apparently one of the largest Crosby collectors in the world. Mr. (*) had bid on the EP and his was the highest bid.

(Unsigned)

Amalgamated Records

** The name of the alleged purchaser has been deleted, so he won't be pestered by all of you avid collectors who would otherwise try to purchase the record from him. We have written to Mr. (*), seeking verification of the purchase price, and the actual existence of such a record. Your editor has in his personal files a supposed cover of the same record, sent to him with a letter returning a check some 9 or 10 years ago, and stating in part " The EP JUST FOR TODAY has been out of print since the death of Jerry Newman several seasons ago. It has never been re-issued. His estate does not plan such a move at this time.....Most sincerely, Camino Vacaville".

Remember the big to-do years ago about the supposed sale of a privately pressed record of Bing and Russ Columbo, from the estate of radio announcer Norman Brokenshire, by a Doctor Morser? Supposedly, 10 copies were made, the master broken, and each copy sold for various amounts ranging up to \$10,000 each. Well, nothing was ever proved about that, except that collectors are anxious, nay, insistent, on believing all such reports. The letterhead on my letter about the Red Nichols-Bing Crosby record shows the firm's historian to be "Bugs" Resrom - Morser in reverse. Also, the name Camino Vacaville gives a northern California resident pause for wonder - Vacaville is a place name, not a surname; Camino is Spanish, means "highway", and just isn't given as a given name. Add to this the fact that Camino and Vacaville are two small towns in northern California, one more or less 50 miles north, the other 50 miles south, of Sacramento.

It is interesting that not one of the many fine discographies of Bing's efforts, in spite of efforts to even include bootleg and air-shot material, has ever mentioned such a record, nor is Red Nichols listed in any of the collections of accompanying artists' names. If Mr. (*) actually paid \$649.50 (and what a peculiar amount to offer in a bid!), he may not be the "largest Crosby collector" in the world, but he certainly is the one with the least regard for money. More on this later, if we can get the responses we seek.



The Bing Crosby Plaque

A special invitation to share a special tribute.

On the 29th March this year, Bob Hope unveiled the original model for the bronze commemorative plaque of Bing Crosby. It will be seen on permanent display inside the main entrance of The London Palladium, where the great Bing Crosby made his last appearance.

This quite unique tribute to Bing Crosby was due in no small measure to the efforts of members of the INTERNATIONAL CROSBY CIRCLE. The plaque is the only one of its kind to be sited at the London Palladium and has been very warmly received by all who have seen it.

By arrangement with the Palladium Management, the sculptor Philip Nathan FRBS, who designed the original, will make a miniature copy of the plaque to be struck in bronze and sterling silver, which will then be available to everyone who would like to share in this tribute to Bing. The size of the plaque will be approximately 2½ inches by 1¾ inches.

The mini-plaque can be purchased by members of the ICC, at an all-inclusive discount price, by ordering on this special form. Please allow 8 to 10 weeks for delivery.

Please accept my order for:

☐	Bronze Bing Crosby plaque(s) @ £10.00
☐	Silver Bing Crosby plaque(s) @ £22.50

Cheques or postal orders should be made payable to IMAGO, and sent with this form to the address below.

NAME
(BLOCK LETTERS PLEASE)
ADDRESS

.....
.....
.....

IMAGO, PO Box 15, Cranleigh, Surrey GU6 8HB.

While it is true that we do not accept paid advertising, occasionally we run into merchandise that you, as Crosby collectors, may be interested in. When this does happen, we run the ad. There is no endorsement, expressed or implied. PLEASE, if interested, write direct to the merchant. BINGANG cannot handle purchases for you.

READER'S LETTERS

We have such an accumulation of letters, that we thought we would share some of them with you. Lest you wonder why there are so few tributes to Pat and Priscilla, let us assure you that if we were include all the many sincere tributes paid to them, individually and collectively, there would not be any room in the March 1980 issue for anything else. I can't recall any letters not giving a bow in the girls' direction.

First, it was nice to receive this from RUTH HAMMETT, 21101 BLUEWATER ROAD, MIAMI, FLORIDA 33189:..... as a member who goes way back to the 1930s, I have seen many changes in the club, and have always enjoyed my association with it in many ways. First, I was Secretary, then Vice-President, and eventually Editor and President (as Ruth Ness in those early days) and it was a pretty busy job - to this day I have friends, and pen-pals who date back to our earlier associations. We did our own mimeographing then and put out about 500 journals, 4 times a year. In the 1940s (I forget which year) we won first prize in the Modern Screen Fan Club Association in the larger club category - I still have a huge silver loving cup somewhere around here!Bing was and is my favorite entertainer in every way and his death was a terrible loss to me personally as well as to the world. I used to have scrapbooks galore and all his records, but since my marriage I have disposed of a lot of them.....Now we must look forward to the 1980's and our continuation to remember all the wonderful movies, records, tapes, experiences etc. that Bing has left us..... I can't imagine there not being a Club Crosby after all these years! Good Luck! Sincerely, Ruth Hammett."

NORENE M. CARR, 844 HAWTHORNE AVENUE, ST. PAUL, MN 55106: "Sorry I am late (with dues). HENRY had a double by-pass surgery on December 12th, and somehow my mind wasn't on the job. He is finally on the mend, but healing is slow. He could use some mail!! Morene Carr

MARY CHURCH, 21 GOWERTON PLACE, CHRISTCHURCH 1, NEW ZEALAND: "I am probably the oldest member. I will be 84 next month; I have had much pleasure as a member of the club, but at 84, how much time has anyone got left? I have always had good health which I still have in my old age, so I'm very fortunate..... Every best wish for good health, happiness, and lots of luck in all the years ahead. Sincerely, Mary Brown." (Editor's note: You're right up there, Mary Brown, but you're still a youngster alongside our member Buff Douglas, mother to our good friend Gene G. Douglas - she's crowding 90!. And exercising to the music of Bing! - exercise part of the therapy in connection with a pacemaker implant! So keep in there, Mary - there's lots of interesting Crosby material still unprinted!)

STANLEY WAYMAN, 18 BECKERLE STREET, DANBURY, CONN. 06810: "Please let me know if you hear of an extra copy of Dr. Mize's book, "Bing", and copies of any of the parts of "The Road to Bing Crosby". Counting these two, there are 10 books on Bing; I have 8". (ed. Sorry, Stanley, 10 will just barely get you going, but you have the right idea! Get them all if you can! You have set your sights on two of the most difficult to get, however. If anyone can help him out please do!)

JACK SOUTHER, 2011 - 44TH AVENUE, SAN FRANCISCO, CA. 94116:..... "I hope your optimism is fulfilled, as concerns obtaining journal material from various members....good luck! I agree there's much discographical work to be done on Bing, but who has the time and willingness to do it? I find many collectors hate writing anything.....so the prospects of my contributing is slim, unless you can wait til I retire in 3 years, 9 months, and 6 days, 40 minutes....You will be interested to know that 3 songs sung by Bing at Coconut Grove in 1931 have turned up and will appear in a future LP; no particulars at this writing. Best, Jack". (Editor: Jack, we will save the feature story spot for you in BINGANG in December, 1983 - or, perhaps, we should give you a week or so following retirement, before putting you to work - but the Spring issue of 1984 is the latest! Will you let us know in advance the subject matter of your article?)

GREGG HAMMOND, 31 LOWELL DRIVE, FARMINGDALE, N.Y. 11735: "I just joined the Club last year, but in that year's time I have enjoyed BINGANG and the Club very much. I am only 20 years old, but I am a very devoted fan of Bing's and have been since I was 13. I would like very much to see BINGANG 3 times a year, as having to wait such a long time between issues is very discouraging. I was wondering if anyone has written an article in any of the past issues about Bing in the cartoons. He was one of the most caricatured men in all animated cartoons, and I would like to make a list, as complete as possible, of these films. I, myself, am a cartoonist and animator, and find this very interesting. Also, I'd like to see an article or two about Bing on the radio.....Additionally, how could I get some 8x10 photos of Bing, especially of him on the radio? Thanks-Gregg" (see back cover and information about the Bing Crosby Photo Club in England. Also, our former president, Rena Albanesi 54 Quinsey Drive, Bridgeport, Connecticut 06606, has an extensive offering of snapshots- see back issues for offerings.)

CHARLES D. BAILLIE, 3230 LA ENCINA WAY, PASADENA, CA. 91107: "Hope this clipping of Jim Murray's column is in time for the next issue of BINGANG. Think it's a good one. (See it elsewhere in this issue) When do we start a campaign to get Bing on a "Performing Arts" postage stamp? Note the W. C. Fields stamp. -- Sincerely, Charlie Baillie".

VERNON WESLEY TAYLOR, BOX 475, FEDERAL STATION, PORTLAND, OREGON 97207: (May his typewriter keyboard never jam -ed.)..... "I have the sad duty to inform you that KXL in an effort to change its listening demographics from the geriatrics set to the 'young marrieds' has stopped all of John Salisbury historical musical programming. He closed last Sunday his final series, said goodbye to his adoring audience. Now he will stick almost entirely to newswork. These last shows are well-stocked with Bing and others. Vern." (Many of you are familiar with John's 40-week series on Bing, and a subsequent, shorter series, the series, "The Crosby Years", is the definitive musical exposition that places Bing in focus with his times, and with his contemporary artists. Bing's participation was whole-hearted, and his comments about his songs, his friends, and associates, makes for real interesting listening. For the newcomer to Crosbyana, the series is a liberal education. Larry Kiner can supply the series, I believe.)

READER'S LETTERS

MICHAEL D. CRAMPTON, 19 CARRHOLM CRESCENT, CHAPEL ALLERTON, LEEDS LS7 2HL, WEST YORKSHIRE, ENGLAND: "...would you be kind enough to convey my gratitude to Pat and Priscilla for their unfailing devotion to the Club's cause, and for their hard work on our behalf in matters Crosby....The enclosed draft for \$16 is to cover the 1980/1981 dues, and I hope it will be helpful to you to have 2 years in advance, at least a little paper work will be saved! (Yes, indeed! Much appreciated, and needed.)...As to what items I would like to see in the magazine, my fervant hope is that you will continue the discographical work, the listing of items like the sheet music details, and I would very much like to see a listing of 78s and 45s singles issued in the USA, similar to a listing of English 78s which appeared in ICC's magazine a few years ago. (a listing, by label name, of the chronological label numbers, for all 78s- makes it very easy to check your collection for completeness-if your records are filed numerically by label, that is. No titles, or alternates - would some ambitious member like to take on this job? We can furnish a xerox of the English listing for a guide. ed.) It would also be very interesting to see a listing of non-commercial work, even a skeletal listing would be most appreciated....Very sincerely, Michael."

MASUMI ABE, 3-9 NAKAMACHI, KORIYAMA FUKUSIMA, 963 JAPAN: "I am a 16 year old student of a high school in Fukushima, Japan. I know of your club by introduce of Spoken Record, "Bing Crosby". I love heart warming music. For instance, Mel Torme, Dick Haymes, Fred Astaire, Dean Martin and so on. But I like Bing best. I have 90 copies of his LPs. But I want to collect his LP more and more, and to know his information, particularly I want to buy his LPs on MCA-American Decca, because his LP on MCA hardly sell in Japan. And his LPs on minor labels do not always appear in Japan. For example, Mark 56, Radiola, and so on. As I want to join your club, please tell me how to join your club. If you have a record list or magazine, I want to get it. There is no bad man who likes Crosby. Lets make friends all over the world through Bing! Sincerely yours, Masumi Abe". (This may be a chance for someone to initiate some intercontinental record swapping! And what a nice inversion of what we'd say as "Any man who likes Crosby can't be bad". Masumi is on the right track - there have been countless friendships made, world-wide, because of Bing!)

RICHARD B. PEARSON, 109 NO. WAYNE STREET5, ARLINGTON, VA. 22201: "....I was wondering if I could receive some update on new membership lists...(new lists will be typed, duplicated, and mailed as soon as this issue of BINGANG is put to bed. There are many, many contributors, but only one typist on the receiving end - and he's slow, believe me!) Just thought I'd let you know, I'm something of a fan-club freak(belong to over 20 clubs) but I think Club Crosby is just about tops. My only wish is that we could establish some sort of branch or chapter here on the East Coast....to the best of my knowledge there hasn't been a get-together or informal meeting here on the east coast for about 3 years. (Arne Fogel and club members in the Minneapolis area have had luck in having healthy meetings; maybe we can get him to write an article about how to overcome lethargy in the early stages of getting things going.).....I will be DOWN UNDER (Australia) and hope to possible meet Bob Machliss of the Victorian Club, and F. L. Tarron, who also resides in Melbourne. Hope to tell you about it when I come back...Sincerely, Richard."

WILLIAM M. HUNT, 83 SELBORNE CHASE, FAIRPORT, N. Y. 14450: ".... I would be interested in an article or continuing articles on the sales volume of Bing's records, since he has passed on. When "Seasons" was released in Europe, I read it had sold well over a million copies before it reached the US. What all the re-issues pouring in since Bing's death, I wonder how "the Singer" is doing now? I found this d g article in my Sunday TV Guide. I hope it isn't true. Pledging my support, Sincerely, Bill Hunt." (Bill refers to a report about a possible book by Gary. No book has been written, no direct quotes have been attributed to Gary. Space is too precious to give much to speculation about what may be printed about Bing at some later date. When the book comes out (if it ever does, we'll review it.)

GENE G. DOUGLAS, 5357 PORTLAND, SOUTH, MINNEAPOLIS, MINN. 55417: The Christmas card had a perfect picture of Bing. I really enjoyed that. I wonder why they didn't have a better picture of Bing on the membership card? Now that he's gone, there are no 'current' pictures, so a picture of him when he was 33 is just as current as a picture of him when he was twice that age. He's just the age of the song you're listening to on a record, or the picture you're looking at. Gene." (Gene sure knows how to hurt a guy! The "they" who picked out the picture used on the membership card is a solo "he", and "he" truly thought the picture was a good representation of Bing as he looked when so many of us saw him in his last personal appearances. Let's hear from other members - perhaps have a "favorite" picture listing of your choice, for use on the next membership card.)

ELIZABETH DOUGLAS, 134 NO. ALESSANDRO, HEMET, CALIF. 92343: "Thank you so much for my membership card - ...I got a laugh when I saw the "Buff" Douglas -when I was very small and someone asked me my name, I'd say "Eliza Buff", so it got shortened to "Buff". The exercises the man gave me to do I couldn't do (Buff has had a pacemaker implant, hospitalization, et al -a series of events that would floor me! ed.) To make a long story short, I thought of the best exercise for my arm, and it is alright now up to my elbow. Well, on the day I started, I was singing a waltz song as I was doing my exercises, and then it hit me-- so I sing and I waltz, and am as happy as can be at how easy it is. Excuse my long long description. I may be 88, but I don't feel it. All I need is more strength! Love to all, Buff". (And she liked the picture on the membership card, Gene)

STEFAN SIFFRIN, PRESIDENT CROSBY CLUB, LUDWIG STREET 24, 6605 FRIEDRICHSTHAL/SAUR, GERMANY: I am president of a German Crosby Club, and I'm fond of Bing's songs, films, and the warmth of his personality. The club has collected Bing's records, but there is a great lack of further information..... What about conditions to join your club? Many, many thanks! Stefan Siffrin".



For some time, we have been turning over in our minds suggestions made by several that Club Crosby secure some sort of a club pin, or an embroidered patch to be worn on a sweater or sport coat. Up to now, it has not been possible to find a maker of enameled pins who would turn out a presentable pin for a price that most members might be willing to pay.

In discussing embroidered badges, several of those with whom we talked believed we should try for some other designation than "CLUB CROSBY" on the badge, since such a designation would not appeal to members of the other Crosby Clubs and Societies. On the other hand, individual club names would result in a smaller quantity being ordered with any one set design, thus keeping the individual badge cost too high. With some universal designation, such as "ANOTHER CROSBY COLLECTOR", unit costs might be able to be kept within reason.

We can secure embroidered badges, somewhat like the above poorly drawn example, in sizes ranging from 2 to 4 inches in diameter, and in a variety of colors - such as a blue background, with the two outer rings and the lettering in gold, and the head, hat, hatband, and pipe in other colors.

A suitable compromise on the 4 inch size, in 3 to 4 colors, could probably be made available in the price range of \$4.00 to \$5.00, with a significant drop in price if large quantities (200 or more) are ordered at one time. We do not want any money at this time - we are just exploring the degree of interest shown; DO NOT send any money at this time for badges - but do write promptly, if you are interested, and let us know how many you would want. You will be sent a postal card, with remittance information, if it is decided to place an order for the badges.

THE CROSBY MART

The following advertisement ran for one time only, and we were unable to get a clear reproduction for inclusion here; therefore, the following page, which had been held for the full ad, is given to this typewritten copy from our blurred copy.

" INVITE THE KING OF COMEDY INTO YOUR HOME....AND LOOK AT THE FRIENDS HE'LL BRING:

Bing Crosby - Al Jolson - Eddie Cantor - Judy Garland
Sammy Davis Jr. - Kermit and Miss Piggy - The Supremes
Raquel Welch - Pearl Bailey - Ethel Merman - Fibber McGee
and Molly - and many, many more!

"If success is judged by the number of friends: said Bob Hope, "I've been very successful!"

Now you can invite Bob and over 40 of his friends into your home to help you relive 50 of America's greatest years, the Bob Hope years of comedy, humor, melody - and most of all, memories. From Vaudeville to Viet Nam, Fibber McGee and Molly to Miss Piggy and the rest of the Muppetts, our King of Comedy is one of the few entertainers who has conquered the stage of Vaudeville and Hollywood....." and so on for several paragraphs. The important fact is, that this may - note we say may - contain appearances by Bing not available in any other record set.

The standard album, 3 - 12" records, plus a 52 page booklet, is "only \$19.98 (in slipcase)"

A DeLuxe set, "A Collector's Package includes all this for only \$29.95: 3-12 inch LPs made of extra thick vinyl to assure long lasting quality; heavy duty presentation case complete with its own easel, featuring a beautiful portrait of Bob Hope framed in actual teakwood, ready for display; an oversize 11"X 11" book, with more than 150 photos of Bob, his family, and his friends"

"Also available 8-track tapes, standard, \$21.95, de luxe, \$31.95; cassettes, standard, \$21.95, deluxe, \$31.95."

"If you don't agree that this collection is both memorable and outstanding entertainment, simply return it within 30 days and we'll refund your money, in full."

PLEASE ADD \$3.50 FOR EACH SET ORDERED TO COVER POSTAGE, HANDLING AND INSURANCE. COLORADO AND NEVADA RESIDENTS, PLEASE ADD APPLICABLE SALES TAX.

MAKE YOUR CHECK OUT TO: BOB HOPE COLLECTION, POST OFFICE BOX 6326, DENVER, COLORADO 80206 3235 EAST 2ND AVENUE."

NO ENDORSEMENT, EXPRESSED OR IMPLIED, IS INTENDED BY THE REPRODUCTION OF THE DETAILS OF THIS ADVERTISEMENT. IT IS PRESENTED TO LET YOU KNOW OF WHAT NEW MERCHANDISE IS AVAILABLE.

For several years, the Jim Beam whiskey people have issued a special bottle to coincide with the Crosby Pro-Am, and many members have bought these bottles as mementos. It is not known whether Beam will continue the bottles at some later date, but a new company has issued two, in 1979, and in 1980. Both bottles are distinctive, the 1980 bottle in particular. Perhaps you'd like to drop a note to the issuer and ask for further details.

Aesthetic Specialties, Inc..
1650 S. Amphlett Blvd. # 201
San Mateo, CA 94402
415/342-6516

The 1980 bottle is the first bottle, to my knowledge, to show Bing in 3-dimensions - from the waist up, a club over his shoulder at the end of a swing, his pipe gripped in his mouth, with the Cypress Point tree as background, and the names of the 3 courses around the base.

MEET THE STAFF & SOME WRITERS

In this and succeeding issues, we will try to give you thumb-nail sketches of your officers, and the authors of the articles that appear in BINGANG. Whenever we can secure photos from which cuts can be made, we'll try to show you what they look like, also.

HERBERT J. BOOTMAN, VICE-PRESIDENT: "Herb" was raised in Kansas City, Missouri, entered the military in World War II (note to Hobie Wilson: Not WW I), and settled in San Diego at the end of military service. Retired as electronic scientist from the Navy's Electronics Lab, and is loving the life of a retiree. Herb began collecting Crosby records as a high-school lad in 1935, and pursued a lonely hobby until 1970, when he stumbled into the world of organized Crosbyana, and the world has never been the same since! Like so many of his fellow collectors, he has made many fascinating friendships, here and abroad, and will be hosting fellow Crosbyites from Leeds and London this summer. Following retirement, Herb has immersed himself in video Crosbyana - and is building up an undreamed-of movie library, now about 75% complete! We will hear from Herb about the video world in upcoming BINGANGS - he will preside over a regular feature about current video news, and the available equipment. Herb lists as his long-range plan: " From here on, the name of the game is to live a long time, and bask in this euphoria of sight and sound". Sounds good, sounds right.

MORTON B. MILLER, SECRETARY - TREASURER: "Mort" is the "kid" in the incumbents - he still works for a living! Presently he is director, Instructional Media, University of California, and lives with his wife and teen-age son in Davis, a suburb of Sacramento, the State's Capitol. His job entails serving as administrative head of an extensive instructional television and audio-visual support unit with a budget of over \$500,000, and equipment valued at well over a million. A big-time operator. In addition to the Groves of Academe, he has paid his dues as radio station and television station production director, and he brings a refreshing slant on media and its uses. He is an enthusiastic collector of Bing and his contemporary fellow artists - vide his fine article on "Red" MacKenzie in this issue - and while he is a comparatively recent entry into the lists, when compared to Herb and your editor, he has shown us tricks about how to go after the hard ones. He's the only Phi Beta Kappa I list among my personal favorites who chugged through with a 4.0 average. Ave, Mort!

LANCE GRINOLS, DISCOGRAPHER: Lance has an almost-stupifying collection of jazz greats, in addition to his definitive Crosby collection. Here is one man who really enjoys every minute of his music, and he listens to every track on every record he has ever bought! He was born in Minneapolis, and first heard Bing sing when he was 4, and he claims he can remember the song as "Sweet Leilani". It was played on a hand-wound Victrola - a far cry from Lance's present fine equipment. He received his first, his very own, phonograph when he was 13, and he has been spinning records ever since. He joined the rest of the San Francisco pioneers in his search of the junk shops, thrift stores, and other guaranteed sources of what are, in 1980, gems. He even took up gainful employment doing yard work to buy records, a tribute to his desire to extend his collection! His Crosby "habit" grew and continued through his high school years in El Cerrito, and San Francisco State, where he majored in English, and throughout a career in advertising as a copywriter, to the present day, where he is retired, just above the snow line. His enthusiasm for Bing has, if anything, grown over the years. Hail Crosbyana!

WAYNE L. MARTIN, WRITER AND DISCOGRAPHY COMPILER: Wayne is one of those fellows who volunteers; the offering in this issue, on Bing's Blue Deccas, was an unsolicited offering. Wayne was born in a small town near Kansas City, shortly after Bing made his first recording. He has worked as a printer, and as a high school teacher, and is presently Director of Libraries for a St. Louis suburban school district. His first records were played on a Columbia Grafonola (which he still has!) and included many of Bing's records, some of which were purchased for 10¢ off the juke box at a local cafe. His father played the fiddle for local dances, so Wayne heard a lot of country music as he grew up. He has been collecting Bing's records seriously for years. Wayne would like to do a similar article on Bing's Brunswicks, including all their many reissues - possibly even including some of the better LP reissues, providing there is sufficient reader interest. Let us hear from you!

VERNON WESLEY TAYLOR, INTERVIEWER, WRITER, SAGE OF THE FAR NORTH-WEST: Most people corresponding with Mr. Taylor find themselves using all three names in the salutation - and it does have a certain cadence to it! VWT seems to know everyone who has anything to do with Crosbyana - has interviewed many of Bing's early friends (vide the Burt McMurtrie interview in the March 1979 BINGANG) for the Club, and has been instrumental through the years in providing elusive Bing records (and other artists' also) to John Salisbury for his definitive radio programs dealing with the "Crosby Years." We'll get more first-hand information from Vernon Wesley Taylor for inclusion in some upcoming BINGANG, but it is hard to believe that there are any members who do not know him, and treasure the experience.

GEORGE BENTLEY, WRITER, COLLECTOR, AND VOLUNTEER: We goofed, and did not request bio information from George in time for inclusion in this page; however, you can get the essence of the man by a few quotes from his letters: ".....I've started working on an idea on Bing Crosby and Will Rogers that may be of topical interest....if you want it for the spring issue, please let me know the deadline, because in my business I'm used to working against deadlines, and usually meet them"(He did! ed.) Then, later: "If you have more ideas you want me to try, let me know, for future issues!."

Writers in this issue who were missed will be picked up in the next issue of BINGANG - honest!

OTHER CROSBY CLUBS

Each of the following Clubs are playing an active part in preserving the memory of Bing Crosby - his artistry, his appeal to all classes - so that future generations may know and appreciate him as we have. We commend each and every one to you. There cannot be too much of a good thing!!!!

THE BING CROSBY HISTORICAL SOCIETY
POST OFFICE BOX 8013
TACOMA, WASHINGTON 98408

The president is Ken Twiss, a member of Club Crosby, and an enthusiast from 'way back! The Society has several ambitious

programs - and needs your support. Sponsors a yearly get-together attended by Crosby people from around the world. If you haven't had word as yet about the 1980 Tribute to Bing, you'd better write to Ken for particulars.

THE INTERNATIONAL CROSBY CIRCLE
7, GREENMEADOW CLOSE
CWMBRAN, GWENT NP44 4PJ
ENGLAND

Secretary, and Editor of BING, is Reg. Bristow. Membership \$6.00, or \$10.00, if airmail delivery is wanted. For all the news about Bing's many recording activities, and to

fully appreciate how much Bing meant to our overseas friends, this is a magazine that will hold your interest. If you don't already have yourself listed as a member, Reg would be glad to hear from you.

VICTORIAN BING CROSBY SOCIETY
P. O. BOX 422, SOUTH MELBOURNE 3205
VICTORIA, AUSTRALIA

Presided over by President Bob Machliss, himself a long-time Crosby collector and appreciator. The Society produces four

major newsletters a year; membership is \$10.00 per annum, and includes airmail delivery of the letters. This is an active club that makes us in the States envious - they have enough members concentrated in the larger areas to permit scheduling dinners, special shows, dances and the like. We list many, many Australian collectors as members of Club Crosby, and our members would find much to be pleased with in belonging to the Australian group.

THE BING CROSBY PHOTO CLUB
32 FERNDAL AVENUE
WALLSEND, TYNE & WEAR NE28 7NE
UNITED KINGDOM

Frank Murphy, long a habitué of the Crosby scene, publishes a fine quarterly journal, "Bing Pictorial", which serves as the sales force of his now well-known photo service. If you want

Pictures of Bing, early or late in his career, Frank can supply your wants. The journal is also full of interesting news about Bing, and also about other collectors throughout the world. Membership, US, \$7.00 per annum; delivered by airmail, \$14.00.

KATHRYN CROSBY FAN CLUB
1374 BROADWAY # 7D
WEST SOMERVILLE, MASS. 02144

Caroline Dawson, a member of Club Crosby, is president of this fan club, which was founded with Kathryn Crosby's permission. As a new club, new mem-

bers are of the highest priority, so that club may grow and attain its full potential. The club publishes two semi-annual journals, and the membership fee of \$5.00 is quite reasonable, particularly for a club just starting. Caroline needs encouragement now, and how better to give it than to join in? International memberships available.